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COMICS BUYER'S GUIDE®

kp

JUNE 13, 2003

#1543

a Krause Publication

14, -, 8, = 23

ISABELLA INVADES BIG APPLE!

Mayhem ensues at latest Farewell Tour stop in New York City! Story, Page 18!

Who knows what comics lurk in the attics of relatives?

Schwartz recovering from back problems

DC Editor Emeritus Julius Schwartz, recently hospitalized, is receiving treatment for pain. Experiencing severe back pain earlier, he had telephoned a relative, who quickly saw to it that he received medical attention.

Schwartz, 87, went to work at DC in 1944 as a result of his friendship with fellow science-fiction-fan-turned-editor Mort Weisinger. In his career from the Golden Age to the present, Schwartz helped to create the Silver Age, supervised the development of such characters as Batman and Superman, and helped to bring comics fans together through his comic-book letters columns.

At press time, Schwartz remained in Winthrop University Hospital in Mineola, N.Y., and was able to speak briefly by telephone. Good wishes may be sent care of DC Editorial Dept., 1700 E. Broadway, New York, NY 10019.

THE A LIST

Namor #1
Mr. Gum
Xenozoic Tales TPB
Orbiter
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CURRENT COMICS

CrossGen captures Favorite Colorist!
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BACK ISSUES

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THE GUIDE

Heritage acquires Harvey archives!
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Visit www.comicsbuyersguide.com

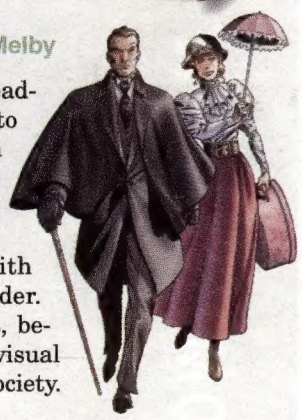
See Meridian Float! Float, Meridian, Float!

cover story

CROSSGEN TESTS SCHOOL READING PROGRAM

***Meridian* and *Ruse* are the first two series spotlighted in CrossGen's reading program.**

by Nathan Melby



CrossGeneration Comics school program "Bridges," intended to help children improve their reading comprehension by introducing them to the visual medium of comic books, has begun with nine pilot programs in seven different states.

According to CrossGen Bridges Editor Beth Widera, "Reaction from teachers has been positive."

She told ***CBG***, "I feel the idea of reading with graphics is less threatening to a struggling reader. The more difficult words are easier to figure out, because you have both contextual clues as well as visual clues. Our children are raised in a very visual society. Graphic novels fit into it well."

The program, spotlighting *Meridian* through eighth grade and *Ruse* for high-school students, was begun with the help of seven teachers with more than 100 years of combined teaching experience. They worked together with CrossGen to test-market the material.

One teacher, Linda Harrison of Academy of Mount St. Ursula said, "The kids absolutely love it. I am reading it along with them, and I love it, too. I think it is an excellent way to invite reluctant readers into the reading arena."

Read all about it on **Page 12**

This issue was shipped May 27

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For complete coverage **see page 43**

Comics graded CGC	Comics graded CGC	Comics graded CGC
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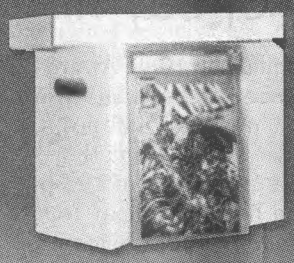

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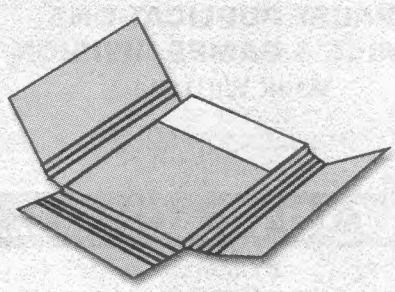

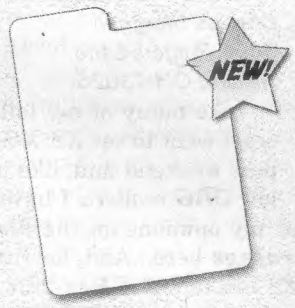

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11-15	12.25	14.00	14.75	17.50	25.50	43.75
16-20	14.00	16.75	17.75	21.75	29.50	56.50
21-25	16.75	18.50	21.75	23.50	33.00	75.75
26-30	18.50	20.75	24.00	27.50	34.00	86.75
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JUNE 13, 2003

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EDITORIAL

Stay in touch!

With e-mail, phone cards, conventions, say hi!

Maggie **Thompson**

Earlier this week, I stumbled over a brief obituary notice while looking for other information. At the top of a science-fiction information home page *http://webnews.sff.net/read*, it read "In Memoriam Ben Jason."

There was little more information than that: just the information that Ben had died in May and an indication that no one had found information on him in Cleveland newspapers.

When I posted a notice on the site that, although he was known in fandom as Ben Jason, he was born Jablonski (which I misspelled), there was a follow-up posting with a located funeral notice from the *Cleveland Plain Dealer* for May 16: "Benedict P. Jablonski, age 86, died Thursday, May 15, 2003." He was survived by his brother, Ernest. Ben had been a veteran of World War II, and the funeral was May 17; he was buried in St. Mary's Cemetery. What was *not* in the notice was that Ben, a collector of science fiction, had been a major figure in the world of science-fiction conventions. Though not as active in recent years, he'd been treasurer of the World Science Fiction Convention held in Cleveland in 1955. And, as one of the projects he undertook for that event, Ben had designed the Hugo Awards. There had been awards connected with the World Science Fiction Convention before that, but it was at this point, and thanks to Ben, that they took on the distinctive rocketship look of the physical award. (Ben used the hood ornament from a GM automobile as the mold for the classic rocket, and it retains the design to this day.)

It was 11 years later that he brought the Worldcon back to Cleveland, when he served as chairman of the 1966 event there. Later, he ran a "Golden Fleece" shop in downtown Cleveland, selling pulp magazines. But we lost touch with Ben over the years, and it was the announcement of his death that made me realize that I hadn't kept in touch with him at all. It's hard to know how to find the time to do it, but it's important to renew contacts. Conventions help, but older friends find it increasingly difficult to attend.

I'm going to work on updating my address book this year. Oh, and the first day of summer is June 21, a good day to invite folks to Iola for a picnic. Can *you* make it? We'll send you directions, if you'll let us know at *newfangles@krause.com*. Say "Picnic" in the message line. ✦

LETTERS

RESEARCH PAYS OFF

Mike Benson

I'm writing to comment on a recent eBay experience and how Heritage's Auction Archive saved me from making a bad purchase.

I was bidding on the first appearance of a Golden Age hero who originally appeared in *Pep Comics* (sorry to keep you hangin') and I thought I'd check the Heritage Archive to research prices realized. Yikes, I couldn't believe the unslabbed, "unrestored, Fine Plus" comic book I was currently winning was in the Archive — except it was *originally* a CGC-slabbed App VG with a minor amount of glue on the staple. How could I tell? Was I sure it was the same comic book? You bet.

Heritage provides fantastic, detail-rich scans and the comic book I was winning had the same distinguishing marks, tears, and spine roll. Even more, the foxing on the back cover was a perfect match, too! Giving the seller the benefit of the doubt, I checked his other listings. Maybe he wasn't aware of the previous slabbed state and he accidentally over-graded the copy? Nope. I found a Timely described as "Fine" that matched a G/VG issue from the same Heritage Auction (July 2002): same stress lines, chips, and a glaring stain along the bottom of the front cover. This was developing into a pattern.

Letters **To The Editor**

I canceled my bids and learned a great lesson: If you're going to spend large amounts of money on comics, do a little detective work first. You might save yourself from being deceived.

And thank you, Heritage, for those nice, large scans.

FANBOY GOODNESS

Charles Skaggs
5696 Rutgers Lane
Hilliard, OH 43026

Like many of my fellow ***CBG*** readers, I went to see *X2: X-Men United* this past weekend and, like many of my fellow ***CBG*** readers, I have the uncontrollable urge to offer my opinions on the film. (Insert massive ***Spoiler Warnings*** here.) And, for the record, I hate calling the film *X2* instead of *X-Men 2* or *X-Men United*, but at least it's easier than typing *X2: X-Men United* over and over.

Is it the Best Super-Hero Flick Ever? No. Is it The Film to Watch This Summer? Maybe, but *The Matrix Reloaded* looks promising. Instead, *X2* manages that rare movie feat in which the sequel actually surpasses the original. Based on the ending, *X3* has the potential to surpass *X2*.

Fanboy goodness is littered across the movie, from the opening scene with Nightcrawler in the White House, all the way to Rogue and Iceman finally showing up in their

CBG OTHER OPINIONS

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leather X-jammies when The X-Men confront the president. Cameos and subtle fan in-jokes are practically a must these days, and *X2* doesn't disappoint. If you're a fan of the X-Men comics, or at least watched some of the cartoon episodes, then you'll understand the simple joy in seeing Kitty Pryde phase through people or catching a quick shot of Dr. Hank McCoy debating the issues of mutants on a TV screen. The Mack Daddy of these, obviously, was being able to see Colossus armor up in full CGI glory.

And, because this was a sequel, there wasn't as much need to explain who The X-Men were and what they were about. If you didn't see the first film, that might have been a sticking point, but characters seemed reasonably self-explanatory to my friends who aren't into comics. Here's what stood out in my mind about each of the characters:

Wolverine: As with the first film, Hugh Jackman steals every scene he's in. This time, he gets more of a chance to show us why Wolverine truly is "the best there is" at what he does. The scenes where Stryker's hired goons infiltrate the X-mansion are some of *X2*'s best, and it was great to see that all-too-brief glimpse at Wolverine's berserker rage. And, just to keep the film PG-13, Wolvie takes out goon after goon, but without hitting any major organs or causing gouts of blood to be spilled. My other favorite Wolverine moments had to be his quest for beer in the X-mansion and the Drake house.

Mystique: Almost as much of a scene-stealer as Wolverine. She was underwritten in the first film, but Mystique gets a little more to do in *X2* than just be the "hot, practically naked, blue chick." She seems to relish her role as Magneto's aide and companion, as evident in the scene with the two of them snickering over the white streak in Rogue's hair. And, yes, her nifty backward slide while flipping off Stryker ranks right up there with the now-classic "You're a Dick" line from the original film.

Nightcrawler: If you're a blue character, you get major screen time in *X2*, and, with Nightcrawler, that's definitely a good thing. For the most part, this was a faithful adaptation of the character, right down to ... well ... his faith. The contrast of having a deeply religious character in a demonic form has always been interesting in the comics, and it translated well here. I would have liked to have seen more interaction between him and Wolverine, but the scenes he had with Storm were nicely handled.

Jean Grey: Well, if you aren't familiar with X-Men lore, you were probably stunned that Jean seemingly bit the big one. But, if you're familiar with the character from the comics, then you should know that Jean being dead is merely an inconvenience for her along the lines of a torn fingernail. The inevitable *X3* has Phoenix-Dark Phoenix written all over it, which you receive a small glimpse of at the end, with the hazy Phoenix-shaped image moving underwater. I would have liked to have seen the Phoenix firebird image erupting from the water as the film's final shot, and I think it would have been a much more impressive hook for *X3*.

Cyclops: Apart from Jean "dying," Scott didn't have much else to do apart from get his cycloptic behind handed to him by Lady Deathstrike and be mind-controlled into attacking Jean. Oh, and he cried ... several times — to the point at which it became embarrassing. His initial reaction to Jean's "death" was understandable, but he breaks down in Xavier's study and *again* in the Oval Office with The X-Men. I can picture Wolverine's thoughts: "We're trying to intimidate the president here, bub. You wanna keep it together a little?"

Rogue: Also got the short end of the stick this time. Apart from her romance with Iceman, she had little to do apart from getting sucked out of the X-Jet and being rescued by Nightcrawler in a cool action sequence. The scene where she's freaked after moving the X-Jet was pretty cute, though. Hopefully, Gambit swings by in *X3* to shake things up for her a little.

Iceman: Bobby's one of my favorite X-Men, so I was glad to see him hanging with the big guys this time out. He seems more powerful in this film than he was in the first one, so I hope that continues to the point at which he can create his patented ice slides in *X3*. It was a good idea pairing him off against Pyro in the "fire and ice" type of antagonistic relationship.

Storm: She was underwritten in the first film, but Halle Berry's Best Actress Oscar almost demanded that she get more screen time. Her relationship with Nightcrawler was interesting to watch, and I liked the small glimpses of her in the leadership role during Cyclops' absence. One wonders about all of those twisters Storm created ... Hope nobody was living nearby ...

Magneto: Not as much to do this time, but Ian McKellen made the most of what he had, as you expect him to do by this point. I loved the prison breakout sequence, his adjustments to Dark Cerebro, and the bit about his "dorky helmet."

Professor X: Once again, Patrick Stewart ends up incapacitated, mind-controlled, or just left out. Xavier should be the most formidable telepath on the planet, so I was annoyed that he was so easily manipulated by Jason Stryker.

Lady Deathstrike: She didn't get really interesting until the fight with Wolverine, which was over waaaay too fast. All it took was a quick hit of liquid adamantium and then she's a statue? That was a little disappointing, but here's hoping Magneto yanks the adamantium out of her and brings her back for another shot at The X-Men.

William Stryker: I'm somewhat divided on his character. On one hand, he fulfilled the bigoted villain requirements well enough but seemed to be less than threatening at other times. After a showdown with Magneto and the Brotherhood at the Statue of Liberty in the previous film, a showdown with a deranged out-of-shape human and his hired goons at a dam reservoir in Canada didn't have quite the same punch. Of course, in the comics, Stryker was a reverend who murdered his mutant son soon after he was born and started a religious crusade against mutants, so perhaps the producers of *X2* thought an evil military scientist might play out better for the masses.

All in all, though, a pretty satisfying follow-up to the original film, and I was definitely encouraged by the ticket sales for the initial weekend. Here's hoping for The Hellfire Club and Dark Phoenix in *X3*.

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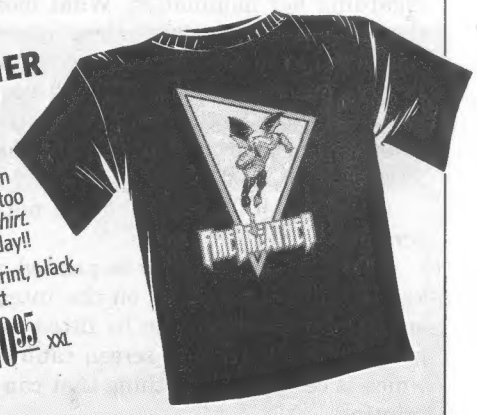

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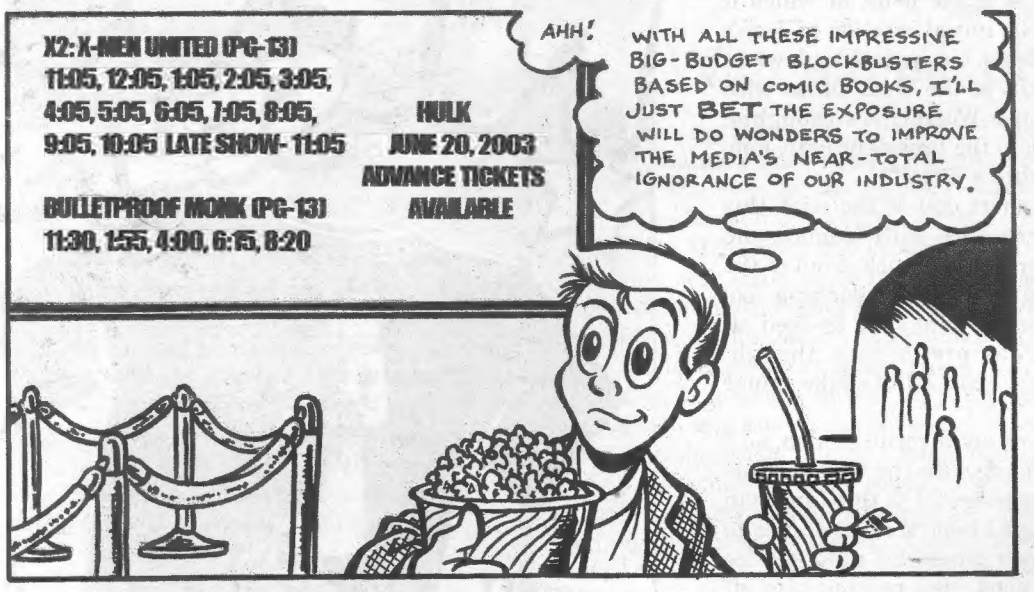
X2: X-MEN UNITED (PG-13)
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COMICS ON THE WEB

Brad Winter
6031 Birchwood
Great Bend, KS 67530

In regards to the Eisner nomination of web comic *Nowhere Girl* by Justine Shaw (*www.nowheregirl.com*), ***CBG*** commented that the nomination "may be seen as controversial."

While I'm afraid ***CBG*** may be right on this point, I don't think there really should be much to crow about regarding her nomination. What most print purists should probably be upset about are nominations for Web comics that can only be viewed on the Web.

Just imagine one of those infinite canvas experiments of Scott McCloud's being entered. I could understand backlash from something like that, but not Shaw's work.

The work of Justine Shaw is not really Web-dependent.

Her work can basically be printed and not lose any key qualities that it has on the Internet. About the only thing that seems to be fitted to the Web about her comic art is the 4:3 screen ratio size of her work, which is certainly something that can be mitigated in printing.

Shaw's work may not fully utilize the Web to tell her tale, but, in terms of distribution, she definitely is using the Web to its full extent. I guess I could imagine that a few print purists are going to be outraged at her distribution method and not her comics, which seems absurd on the surface.

Isn't that a little like being upset about a comic-book nomination because a copy is being sold in a bookstore rather than a comic shop? This is a disjointed comparison, to be sure, but it seems silly that what would be at issue here is the distribution method, not the actual work itself.

As I said before, the real controversial move for the Eisners should come when Web-*dependent* work is compared to print work. When the Eisners get to this point, I think the judges may find it advantageous to recognize Web-dependent comics with their own category.

If two artists are to be compared, it only seems fair that they have the same base techniques to work with, right? Then, again, sculpture and paintings are often compared in art shows, and they are not created with similar base techniques. Could Web-dependent work and print-dependent work co-exist within the Eisner awards?

Either way, I hope that Shaw's nomination may give way to Web-dependent comics getting Eisner nominations in the future.

The most surprising thing about Shaw's nomination is something that I think most people have overlooked: price. She's basically thrown comics on the Web for free.

"How many award-winning works in other media were given away to their audience?"

With the advent of Free Comic Book Day, a free comic getting an Eisner nomination may not be such a radical thing in the near future, but it does seem a bit weird, doesn't it? How many award-winning works in other media were given away to their audience? Does anybody know of any examples?

Actually, I just thought of one that kinda was free. "Letitia Lerner, Superman's Baby Sitter" by Kyle Baker won an Eisner in 2000 and was published in the Elseworlds 80-Page Giant, but was later destroyed by DC before it could get out to readers. DC reprinted the story in *Bizarro Comics!* but the story gained popularity because of its appearance on the Web for "free." DC owning the rights to the story, it probably wasn't on the Web for free legally, though.

I'd like to say I enjoy all the regular comics you keep in *Oh So?*

Chris Smigliano, whose work I really never cared for a few years ago, has shaped up his strip into something I look forward to each week.

I enjoyed Brian Douglas Ahern's recent story arc, because I think it struck a resonant chord that is important to a lot of would-be creators.

John Lustig's writing continues to be fresh and gives me a good chuckle.

Maggie: *Despite the fact that a Web product may be* ***capable*** *of being printed, comparing Web products and printed products is an apples vs. oranges proposition.*

It "costs" no more to produce colors online than black-and-white images.

It "costs" no more to produce a 75,000-word book than a 750-word essay.

Its very dynamics of consumer interaction differs — with postage-free response from readers, fluid (and editable) storytelling capabilities, and deadlines that are self-imposed.

The creator has no restrictions from or concerns with meeting requirements of a distributor or a shop.

And, on the other hand, of course, it's more likely to be a spare-time project done for fun, rather than for profit — since profits in the short run are probably few.

Apples, oranges. I'm for a separate Web category.

SETTLING SF DEBATES

Mark Gordon
646 S. Main Ave., Navy 3
San Antonio, TX 78204

We have an ongoing debate in my office that seems to go on forever.

Therefore I am writing *you* the reader of this esteemed publication to sound in on this debate.

The discussion involves the difference between science fiction and science fantasy. Are they one and the same?

One argument is that *Star Trek* is science fiction, because the main premise is humans from Earth developed the science to travel to other worlds in outer space.

Star Wars is science fantasy that focuses on other worlds and cultures with established technology traveling the stars.

Is *Blade Runner* considered science fiction?

Is *The Matrix* considered science fiction?

Where is the science in *The Matrix*?

And what the heck is cyber?

Maggie: *If you go to* ***www.sff.net/people/diccon/cyindex.htm****, you will find a posting of Dick Eney's* ***Fancyclopedia II****, initially published in 1959.*

This mimeographed compendium of fannish terms was a volume of playful but immense scholarship. Though, obviously, there has been an evolution of definitions since 1959, I almost invariably check this work when such questions arise.

*"**Science-Fiction:** The branch of fantasy which deals with 'the results of the occurrence of some scientific phenomenon or invention which has never been known to occur, but is possible in the sense that it cannot be proved impossible.' (That's the IPO definition.) Simpler is [Robert A.W.] Lowndes': 'an extrapolation on some scientific fact.'*

*"We exclude from 'science-fiction' stories like 'The Geometrics of Johnny Day' and many of the 'Hick's Inventions with a Kick' series which are demonstrably possible right now; their misclassification as stf rests upon a misunderstanding of the term 'science-fiction,' as if it meant any fiction which involve science, like **Arrowsmith**. It is also required that the story be scientifically plausible; that it not disregard accepted contemporary scientific knowledge, tho mere inaccuracies come under the heading of literary license — a stf-yarn does not become weird or fantasy because of them.*

*"(Similarly, statistical investigation — like looking to see what's actually on the site where Heinlein's hero built his 'Crooked House' in LA — does not change the classification.) And when further advance of science may show a story impossible, as with Charles Brockden Brown's **Wieland** (1789), based on ventriloquism, the tale should remain in the classification 'science fiction.'"*

Then there's:

*"**Science-fantasy:** A classification sometimes used for science-fiction proper.*

*"But in this volume it designates science-fiction in which fantasy elements are vital — **e.g., Lest Darkness Fall**, in which hero Padway is struck by lightning and thus transferred to decadent Rome, where all his other actions are science-fictional; or those in which the author (like Ego Clarke in **The City and the Stars**) depicts the accomplishments of a science so advanced that it merges with wish-fulfillment fantasy."*

"The term 'cyber' is not in Fancyclopedia II."

*Just to show you how things evolve, the term "cyber" is not in **Fancyclopedia II**. This doesn't mean computers weren't story elements in much of science fiction — but they were seldom so important as to be the solo focus of the extrapolation (which, let's face it, they are in **The Matrix**).*

*A check of **The American Heritage Dictionary** (2000), however, makes things clear enough to deduce its use in specific reference. We find "cyber-" as a prefix referring to computer and computer network, "cyberculture" as "The culture arising from the use of computer networks, as for communication, entertainment, work, and business," and even "cyberpunk" as "Fast-paced science fiction involving futuristic computer-based societies."*

Oh, and I almost forgot.

*Again, going back to **Fancyclopedia II**:*

*"**Fantasy:** As a general term, describes the whole field of science-fiction, pure fantasy, and weird fiction; it's also used as synonymous with 'pure' fantasy. Other divisions of fantasy in addition to the three above have been proposed but are not generally recognized, so that the whole field remains somewhat arbitrarily divided among these three. When used to designate a division of the general field of fantasy equivalent to the classifications of science-fiction and weird fiction, fantasy means the sort of thing whose only believability is in the reader's acceptance of it for the sake of the story.*

"It may take beliefs which were once widely held, like Hellenic mythology, but if it does it must mix in a modern element; otherwise you're in the province of weird fiction. And there may be a gesture at a pseudo-scientific or 'you can't be sure' explanation, but this doesn't make it science-fiction because the explanation isn't meant to be taken seriously. [Don] Wollheim suggested the designation of this sort of fantasy as 'pure' fantasy to avoid confusion with the general field."

Or, to boil things down to a quick conclusion: All the works you mention are science fiction, which is a branch of fantasy.

You may put your notebooks away and go to the next class.

CBG Reader Question of the Week #1543:

What's your favorite science-fiction comic book? Why?

*Send your response to Oh, So?, **Comics Buyer's Guide**, 700 E. State St., Iola, WI 54990, or to **ohso@krause.com**.*

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MORE LETTERS!

Joe Torcivia
2 Choir Lane
Westbury, NY 11590

DC Comics' almost two-to-one dominance over its closest competitor as "Favorite Publisher" in the ***CBG*** Fan Awards (***CBG*** #1540) is a fitting occasion to revisit a subject that *has* been explored in these pages — but remains a worthy topic: the discontinuance of letter columns in DC's comics. It's been suggested that Internet message boards have made traditional comic-book letters columns obsolete. In my view — the view of a longtime, loyal DC customer and supporter — nothing could be further from the truth! No message board can take the place of the letters page, in terms of participant civility and actual permanence.

One need look no further than many of the comics-related message boards to appreciate the former. Argumentative threads prevail. Individuals are emboldened into outright rude behavior by hiding behind pseudonyms. How often would these same individuals make similar statements, if their actual names, home addresses, and even telephone numbers were present?

My rule is: If you wouldn't make a statement as part of a face-to-face conversation, then don't make it at all. Criticize all you want. It comes with paying the cover price. It's the insulting manner and often personal attacks, as part of such criticism, and the relentless negativity from persons woefully lacking in any sort of actual perspective, that make Internet message boards such an unpleasant place to be. You've all seen it. You know what I'm talking about.

In great contrast, the comic-book letters page allows for the expression of opinion (within the varying editorial standards of "reason," of course), and a generally good time is had by all. Even if a given editor or publisher "stacks the deck" in favor of positive commentary, at least other readers' perspectives are there to be enjoyed.

The matter of permanence is particularly important to anyone who truly loves the medium. I can dive into my long boxes and read actual reactions to everything from Weisinger's Superman and Lee and Kirby's Fantastic Four, to Don Rosa's Uncle Scrooge and the early days of Alan Moore's America's Best. Despite any filtering through a publisher's editorial process, there is probably no better chronicle of the medium than that which is found in its very own letters pages. And it's all ours to piece together, as we build and enjoy our collections. Alas, there will be no such lasting testimonial to the spectacular run by Jeph Loeb and Jim Lee on *Batman*, or whatever DC chooses to publish in the future, be it good, bad, or indifferent — and that's a terrible shame for future generations of readers.

Most ironic is that DC has chosen to replace its letter column pages with a general page of "news" and promotional material. A good enough idea, in and of itself... *but* virtually *all* DC news revealed in said column has long since become "public knowledge," courtesy of Internet comic-book "news" sites, not to mention the pages of good ol' ***CBG***.

So, if Internet message boards are the reason for the discontinuance of the letters columns, why replace them with a "news feature" that is obsolete long before it ever sees print, by the very same "technological advancement" believed responsible for dooming the letters columns in the first place? Perhaps a more effective compromise would be a return to traditional letters pages — with a sidebar of promotional material running down the left side of the page, as is currently done with the "DC in Demand" info pages.

It would be both interesting and welcome, if someone from DC were to join us in this forum to comment on the matter and to discuss whether there is a place for the traditional comic-book letters column in the pages of future DC comics — and why.

Let me shout out to *Savage Dragon* creator Erik Larsen for his continued support of the concept of letters pages. I've also heard that Marvel Editor Tom Brevoort is a proponent of the letter column, so here's a big thumbs up to him, as well. Just another reason I'm supporting more of his projects these days! Gemstone plans to run letters columns in its coming line of Disney comics, continuing the tradition begun by its predecessor, Gladstone. Bongo Comics' letters columns are also always a fun place to visit.

I'm hoping that DC, a publisher that most often wisely sides with tradition, returns this vital part of the comics reading experience to its pages before long.

RETAILER OPPORTUNITY

Michael Tierney
Collector's Edition Comics
3217 John F. Kennedy Blvd.
North Little Rock, AR 72116

I want to share with other retailers an advertising opportunity that involves *Transformers, Gundam Wing, Zoids*, and lots of free stuff!

The Cartoon Network has a mobile game unit that is looping throughout the country to promote its Toonami block of cartoons. They stopped in Arkansas at my North Little Rock store both this year and last. While the turnout last Saturday was dampened somewhat by severe thunderstorms and tornados (that fortunately took a well-timed break), the previous year had what one organizer described as the strongest turnout outside of Disneyland. A retailer doesn't have to do a thing other than wrangle a deal with the local cable company. I received my visits as bonuses to my annual programming contracts, plus the purchase of a block of ads to run on The History Channel's upcoming special about comics. I would have done these ads with or without the Toonami perk.

They set up the truck on my parking lot and gave prizes away to every person who played. Toys depended on the spaceship a player selected for flight. Fly a *Transformers* ship and you can win a *Transformers* toy in addition to T-shirts, backpacks, and watches. They'll even provide a certificate of your final score.

It's great fun for all ... for the simple price of advertising your store on cable. All you have to do is give your cable advertiser a call to see if the truck is traveling to your area. Provided that you have a family-oriented store, the product they're promoting is a perfect match to the comics you sell.

If you manage to wrangle an appearance for your store, give me a call; I'll let you know the secret tricks I used to place the high score last year and the second-highest this year. (Hey ... I *had* to win stuff for my employees at the other store who couldn't attend!) ✦

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One day in Herkimer

A report from The Mighty Mini-Con

By **Heidi MacDonald**

What are the odds of having, not one but *two*, ***CBG*** columnists in one room? This astronomical anomaly actually occurred a few days back in a town called Herkimer, N.Y., where both Tony Isabella and I were guests at the Mighty Mini-Con. Of course, the gravitational pull of having both of us in the same area presented a grave danger to Earth's orbit, but calamity was narrowly averted using the finest techniques of modern science.

Herkimer itself is near Utica, which is not far from Syracuse. I have to throw in here that this was my first time at a small local con. Tony is the veteran of many, and he helped me get through it, while contributing a tale or two for a secret writing project I'm working on. I, in turn, was happy to sign Tony's "Farewell Tour Guest Book." The tour ends at this year's Mid-Ohio-Con, where, I predict, in a startling and tear-wrenching speech, The Tony Isabella Comeback tour will be announced.

I never tire of exploring the wonders of Small-Town America. Upon arriving Friday night, Stuart Moore, Tom Peyer, and I went on an excursion to explore the nightlife of Herkimer. Perhaps this is best summed up by the fact that downtown Herkimer is about three blocks long, and the bar in the center block is called the Midtown Tavern. It's that kind of overachieving spirit that made America great.

I'm afraid that, when traveling, I sometimes become The Ugly Tourist, and Tom and Stuart had to clean up all the mischief I caused, such as playing "Revolution #9" on the jukebox at the Midtown Tavern and rousing the suspicion of the natives with my campy rendition of "MacArthur Park" at the local karaoke bar. Luckily, the phrase "We're not here to start trouble," never had to be used. And I must say, I was very impressed with the Herkimite manners the next morning when driving to the show — whenever you were making a left turn, the locals invariably waved you on with a smile. You don't see that in New York City very often.

As a first-time small con guest, I noted some good things and some bad things about the show. The good thing was the location: the local community college. As someone — perhaps Stuart — observed, all community colleges are on a hilltop. The Herkimer CC was no exception, and it happened to be on a particularly rolling hilltop, with expansive greenness, punctuated by occasional church steeples, extending in every direction. The exhibition room opened right onto a balcony, meaning fresh air and a nice, peaceful view was always close at hand. Having fallen victim so many times to the con-exhaustion that sets in after eight hours in a fluorescently lit, air-conditioned environment, this was one thing I really appreciated.

Of course, one of the nice things about a small con is getting to spend quality time with the other guests, who, in addition to those already named, included Gail Simone, Dick Ayers, Greg Horn, Mike Kaluta, Chris Eliopoulos, Buddy Scalera, and David Wohl. Gail is the author of the utterly hilarious "You'll All Be Sorry" column and comics from *The Marvelous Misadventures of Gus Beezer* to *Birds of Prey*. We've been e-mail correspondents for some time, but our only previous in-person meeting was for about three minutes at San Diego last year, before the tide of events swept us apart. It was a pleasure to get to hang out with her and her very funny husband, Scott.

It was also a chance to catch up on what folks were up to. Chris Eliopoulos revealed that his humorous series *Desperate Times* will soon be published through Epic. Stuart showed me previews of a bunch of projects he has coming out from Dark Horse, Harris, and Penny Farthing, and they all look good. Tom was talking about his Rocket Comics book *Go Boy 7* (below).

WE'LL THINK OF SOMETHING.
IN THE MEANTIME, YOU COULD STOP LEERING AT ME. IT'S GROSS.
B-DEEP
JETT GIRL, I NEED SOME REASSURANCE THAT YOU'RE CLEAR ON THE PLAN.
THANKS, PROFESSOR ZERO.
WHAT PLAN?
I'M SORRY. WHEN THINGS ARE BEYOND MY CONTROL I JUST GET SO NERVOUS...
WHAT PLAN?
AHHRR
WHAT ARE YOU TALKING ABOUT? THERE'S NO PLAN.
NOBODY EVER TELLS ME ANYTHING.

Negatives of the show included a smaller than expected turnout. Although everyone seemed to be having a good time, and dealers were making sales, there simply weren't that many folks in the room. Was it because it was a nice day out? Because of a competing carnival in another town? Or just because people don't like comics? I don't buy the latter, but I'm a crazy fool. Whatever the reason was, it's too bad, because there was a fine lineup of guests.

Gail and I also participated in a "Women in Comics" panel, along with Sue Champeny, Mercy Van Vlack, Joanne Ellen Mutch, and Roxanne Bielski. Believing in the adage "a woman on every panel, not a panel for every woman," I'm not convinced that "Women in Comics" panels are such a great idea any more.

However, this one was a nice showcase for the folks who were on it, and it was interesting to compare the stories of relative old-timers like Mercy and me with the career trajectories of the other ladies, who are all relative newcomers to the biz. A lot of doors have really been broken down in recent years, and I honestly feel that "Women in Comics" is barely an issue any more. Perhaps that is a subject for a whole column of its own one of these days.

My personal low point of the weekend was my motel room. My sense of smell is by far the least developed of my senses, and sometimes I wonder if I'm smelling what everyone else smells. However, I realized that my nose was working overtime in this hotel room, because it smelled as if a year's worth of cigars that had been stored in a swamp bog had been smoked in there. Last night. And all the windows were welded shut. Pleas to the front desk to be moved came up empty, but I was given a can of Lysol to spray around in a masking maneuver. While definitely the lesser of two evils, it couldn't compare to the smell of fresh laundry, cut grass, or Hackensack on a warm day.

Toward the end of the day at the con, things got *really* slow, and Buddy, Greg, and a few other folks could be seen playing touch football out on the lawn — which gives you an idea of the relaxed atmosphere. This was in spite of the fact that there were signs everywhere saying to stay off the grass because it had been treated with weed-killing pesticides: I hope the toxic effects of the game won't affect the participants or their future offspring — although it might make for a pretty good comic-book origin story, come to think of it.

All in all, the Mighty Mini Con was an enjoyable day, although convention organizers need to get more organized about things, including promotion, and I'm not sure the sleepy little town of Herkimer is really ready for a rowdy bunch of comics enthusiasts storming their gates. I guess as long as we stick with making left-hand turns and stay away from karaoke, though, it will all be fine. ✦

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Price per:					
675HB	6 3/4 x 10 1/2	Current Comics - fits 700	$8.00	$35.00	$120.00
700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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Item#	Size	Description	50	200	1000
Price per:					
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00

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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Pick of the Week:
Orbiter
Jim Johnson examines the Warren Ellis/Colleen Doran graphic novel.
Reading Room, Page 26

IN BRIEF

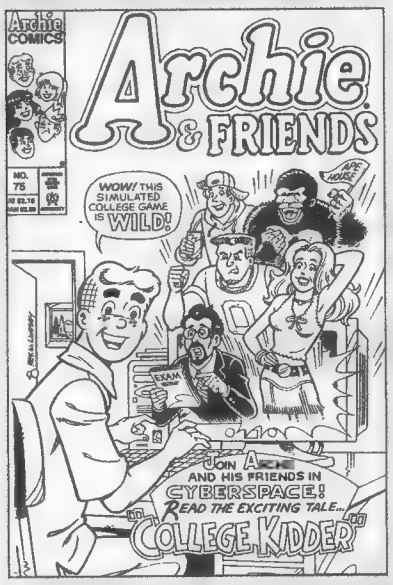
Archie celebrates milestones

Archie Comics will celebrate milestones in two of its comics in September, when *Archie & Friends* reaches its 75th issue and *Sabrina* hits #50.

Archie & Friends #75 will feature Archie in the information age, when he enrolls in a college simulation computer program — but finds himself in the same sort of trouble in college that he usually gets into in high school.

In *Sabrina* #50, Sabrina finds herself working overtime for a teen advice columnist for an other-realm magazine.

Archie &Friends #75 is due in stores Sept. 3; *Sabrina* #50 is due in stores Sept. 10.


Archie COMICS
Archie & FRIENDS
NO. 75
WOW! THIS SIMULATED COLLEGE GAME IS WILD!
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CrossGen builds *Bridges*

Graphic representation + words = literacy program

By **Nathan Melby**

CrossGeneration Comics' new *Bridges* program is designed to bring comics into schools and promote literacy *Bridges* program was set up to give teachers and parents the opportunity to support students' interest in reading. The concept involves using CrossGen's comics and Teachers' Guides, and what the company termed a successful experiment began with its *Meridian* as the basis for elementary students in grades four through eight and *Ruse* for high-school students grades nine through 12.

Bridges Editor Beth Widera told ***CBG*** the company has received positive response from both teachers and students who have participated so far.

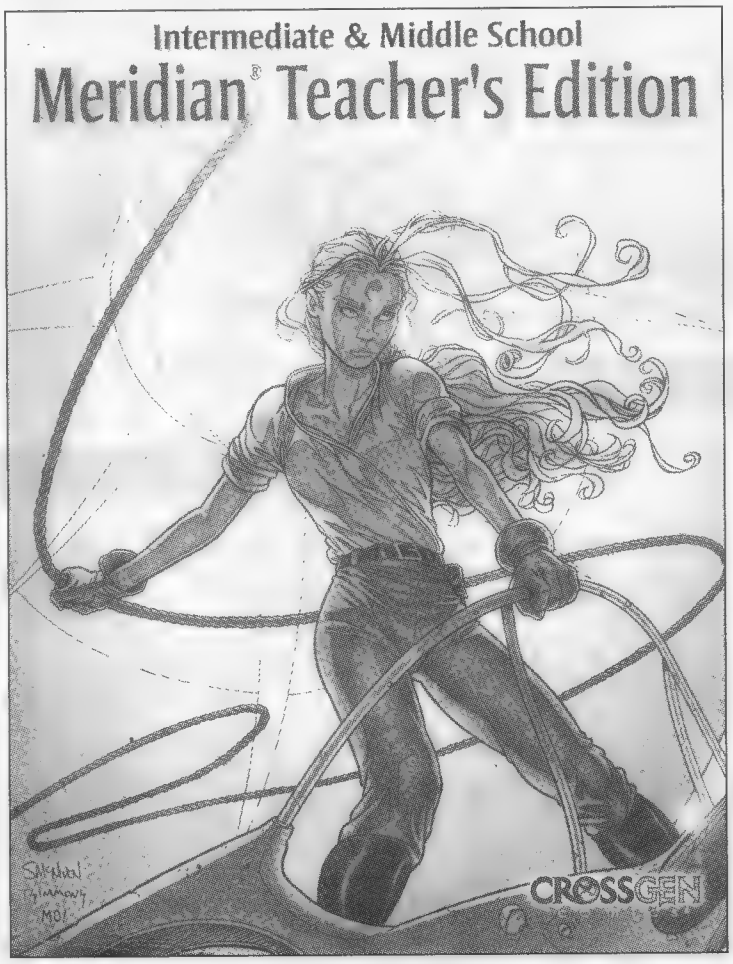
For example, Widera cited Joyce Brandt of Brady Middle School as saying, "I've piloted *Meridian* with a few students to see how they like it, and they are hooked. Two of my boys are ahead of me in the reading. (I just can't seem to keep up!). This thrills me, because I want everyone to love reading."

Greg Struely of Oconomowoc High School said, "The kids are enjoying *Meridian*, and that enjoyment is making them read with more passion than I have ever seen out of these students."

Reading comprehension

CrossGen President and CEO Mark Alessi told ***CBG***, "We are getting testing back that is showing improved reading comprehension. The real key here is that a lot of kids can read, but a lot of kids fail in state testing on reading *comprehension*, because that involves not only reading the words, but also pulling it all together.

"You have kids who, at 4 and 5 years old, have been bombarded by DVDs and videogames with high-end display technology and massive imagery, so they haven't had to develop personally creating imagery through words. When they get to school, they are all of a sudden told



PREDICTING & JOURNAL ACTIVITIES

1. It is suggested that each chapter be summarized and discussed before moving on to the next chapter. (ie., so far this is what has happened). Another way of doing this would be to use a KWL chart. (*See the chart on page TQ 1.2)* ***LAA124, LAA221, LAB222, LAC325, LAA134, LAA231, LAB231, LAC333***

2. Look at the cover and the first four or five pages of the story. What do you think this story will be about? ***LAA121, LAA131***

3. Given the knowledge learned from (pages 1.1-1.5), have the students write 5-6 sentences predicting what they think is going to happen in the story. Remind them to use details to support their predictions. ***LAA121, LAA221, LAA131, LAA231***

4. What character do you identify with the most? Write 4-5 sentences comparing yourself to the character you have chosen. ***LAE223, LAE232***

5. After reading the entire chapter have the students read the predictions they made based on (pages 1.1-1.5). Ask the following questions: were your predictions correct? If yes, write the details from Chapter 1 that support your predictions. If no, write the details from the story that prove your predictions incorrect. ***LAA122, LAA221, LAA132, LAA231***

6. Look at the picture of Meridian on (page 1.4). Using details such as: color, shape, etc., describe what the city of Meridian looks like. ***LAA121, LAE123, LAA131, LAE132***

MERIDIAN • CHAPTER ONE TQ • page 1.1

CrossGen's reading program has been in the works for several months with preliminary copies of the teacher's manual circulated to several comics professionals and educators for evaluation during that time.

INSIDE THIS SECTION

- **Media Watchdog** by Stephen George 15
- **Tony's Tips** by Tony Isabella 18
- **Reading Room** 20
- **Comics Guide** by Maggie Thompson 22

to, 'See Jane run.' With *Bridges*, you get high graphic representation, but you also get words."

So is his goal is to get children to read comic books? "It is our hope and our goal that *Meridian* will get kids to read things like *The Chronicles of Narnia* by C.S. Lewis and that *Ruse* will get kids to pick up Sir Arthur Conan Doyle."

But that's not all

The program comes with multiple language support, so it becomes an "English as a Second Language" teaching device. Moreover, *Bridges* projects are planned for *Way of the Rat* and, Alessi said, a new title that will be announced soon. He described it as being in the same vein as *Harry Potter* and *The Wizard of Oz*: works that are accessible to and enjoyed by children but that also have large adult followings.

"When you see who is writing and who is doing the art, you are going to freak," Alessi said. "I can tell you this: The best fantasy artist in the world is coming back to comics after an absence of 10 years just to do this book."

Alessi said that interest was high earlier this month at The International Reading Association's national convention in Orlando. "We were massively overwhelmed at our booth and we had hundreds of people who wanted additional information, including heads of counties and two representatives from Title One," Alessi told ***CBG***.

Alessi added that Follett Library Systems would have the program available for school libraries to order so the program can be used for whole schools. Widera elaborated, "Our one-year goal is to have schools and libraries throughout the United States using the program, but I would have to add our main goal is simply to get kids reading and liking it."

Each program will be available in June for $299.95. For *Meridian*, for example, each classroom pack will include a Teacher's Guide, 35 copies of *Meridian Traveler* Vol. 1, and a CD-ROM containing exercises and comics pages. School and libraries will be able to order additional copies of the *Meridian Teacher's Guide* for $19.95 and the *Meridian* five-pack for $45.

"Our main goal is simply to get kids reading and liking it."

DVDs are planned

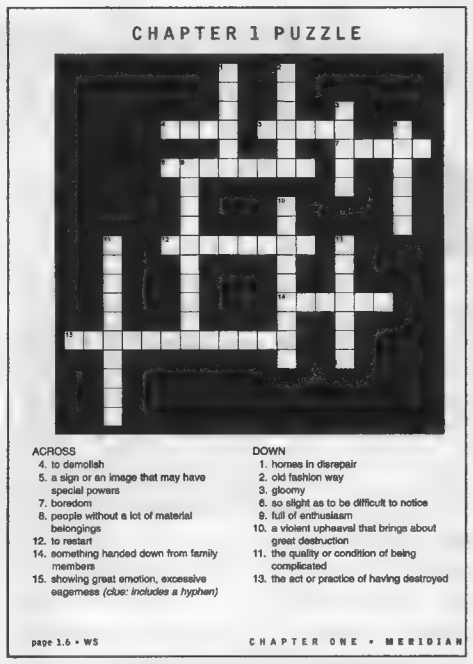
CrossGen will, additionally, provide materials for home use, with DVDs of their comics scheduled to ship during the summer.

Alessi told ***CBG***, "A company called Intech Interactive is going to be doing our DVD comics. This has all been done in a cinematographic fashion, so the comic book flows like watching a movie."

The DVDs will include graphic novels for specific titles; they will feature six or seven chapters and special features including interviews with creators and documentaries on how to make a comic book for $7.95. Professional actors and actresses will play the roles, there will be added special effects, and the pictures will be accompanied by word balloons to support the learning experience.

Alessi said his company had brought the DVDs to the Electronic Entertainment Expo in Los Angeles and received an "overwhelming" response when it showed the discs to the press. "Intech has already seen orders in the hundreds of thousands, based on seeing the final product, from companies like Toys 'R' Us and Wal-Mart," Alessi said. "The whole objective is that kids can take this DVD, put it in their Playstation, X-Box, or DVD player, and the format is very similar to the *Bridges* program. So kids who go through the *Bridges* program can *continue* reading through the DVDs and it is something that parents can do with their kids.

"For me," Alessi continued, "nothing is ever going to be better than a comic book, but we have to reach out to a new generation showing we have tremendous storytelling. It is not our intent to replace the comic book, but anyone who is paying attention can see that periodical numbers are slipping." ✦


CHAPTER 1 PUZZLE

ACROSS
4. to demolish
5. a sign or an image that may have special powers
7. boredom
8. people without a lot of material belongings
12. to restart
14. something handed down from family members
15. showing great emotion, excessive eagerness *(clue: includes a hyphen)*

DOWN
1. homes in disrepair
2. old fashion way
3. gloomy
6. so slight as to be difficult to notice
9. full of enthusiasm
10. a violent upheaval that brings about great destruction
11. the quality or condition of being complicated
13. the act or practice of having destroyed

page 1.6 • WS

CHAPTER ONE • MERIDIAN

As shown in Tales from the Database in CBG #1521, puzzles are also part of the reading program.

IN BRIEF

Benes is DC exclusive

DC Comics announced May 15 that penciller Ed Benes has signed a two-year, exclusive contract with the company. Benes recent pencilled *Supergirl* and *Thundercats: The Return* and will be the new penciller on *Birds of Prey* (written by Gail Simone) beginning with #56, due in stores June 18.

I am very excited about this new stage of my life and career, and I'll give DC my best," said Benes. "It is a blast doing *Birds of Prey*! Gail is a great writer, and I owe a great deal to Lysa Hawkins, my editor."

Referee gets Spidey case

Overruling Marvel's request to take the case to a jury trial, A Los Angeles judge has agreed to Sony Pictures Entertainment's request to send its lawsuit with Marvel Entertainment Inc. to a court-appointed referee. Marvel had sued Sony in February, seeking to terminate its contract with the studio, claiming that the company had claimed exclusive merchandising rights to Spider-Man and used the character to help promote other Sony projects.

A referee is usually a retired judge chosen by the two sides to handle the case. Sony and Marvel have until June 27 to decide on a referee, and attorneys for both sides said they should be able to agree without trouble.

NEW COMICS shipping June 8-14

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie's Mysteries #28, $2.19
Betty & Veronica #189, $2.19
Betty & Veronica Digest #139, $2.39
Jughead #151, $2.19
Jughead's Double Digest #95, $3.59
Sonic The Hedgehog #124, $2.19

Beckett Entertainment

Terminator 3 Before The Rise #1, $5.95

CPM Manga

Slayers Special Book 2: Notorious GN, $15.95

CrossGen

Brian Pulido Lady Death #5, $2.95
Chimera #4 (Of 4), $2.95
Negation #19, $2.95
Path Traveler Vol. 1: Crisis of Faith, $9.95
Scion Traveler Vol. 2: Blood For Blood, $9.95
Sigil #37, $2.95
Silken Ghost #2 (Of 5), $2.95
Sojourn #24, $2.95

Dark Horse

Blade of the Immortal #79, $2.99
Buffy The Vampire Slayer: Chaos Bleeds, (two covers $2.99)
Criminal Macabre A Cal McDonald Mystery #2, $2.99
Grendel God & The Devil #5, $3.50
Kiss: Return of the Phantom TP, $9.95
Lone Wolf 2100 #10, $2.99

DC Comics

Across The Universe: DC Universe Stories of Alan Moore TP, $19.95
Adventures of Superman #617, $2.25
Aquaman #7, $2.50
Batgirl: Year One #7, $2.95
Batman: Legends of the Dark Knight #168, $2.50
Blood and Water #4, $2.95
Cowboy Wally Show SC, $14.95
Fables #14, $2.50
✪ *Filth* #11 (of 13), $2.95 (May 25-31)
Gen 13 #10, $2.95
Gotham Central #8, $2.50
Green Arrow #27, $2.50
Green Lantern: Brothers Keeper TP, $12.95
H-E-R-O #5, $2.50
Hunter: Age of Magic #24, $2.75
JLA: Workweek, $6.95
JSA #49, $2.50
League of Extraordinary Genttlemen Vol. 2 #6, $3.50
Mad XL #22, $4.99
Nightwing #82, $2.25
Scooby-Doo #73, $2.25
Stormwatch: Team Achilles #12, $2.95
Superman and Batman: Generations III #6, $2.95
Thundercats: Reclaiming Thundera TP, $12.95
Titans/Young Justice Graduation Day #3 (of 3), $2.50
Tokyo Storm Warning #1, $2.95

Digital Webbing

Digital Webbing Presents #9, $2.95

Gutsoon! Entertainment

Raijin Comics #26, $4.95

Image Comics

Casefiles: Sam & Twitch #2, $2.50
G.I. Joe #19, $2.95
Hammer of the Gods: Hammer Hits China #3, $2.95
Liberty Meadows #32, $2.95
Masters of the Universe Vol. 2 Santalucia Cvr #4, $2.95 (Sp Ed $5.95)
Micronauts #8, $2.95
Paradigm #10, $2.95
Rex Mundi #4, $2.95

Marvel Comics

411 #3, $3.50
Alias Vol. 3: The Underneath TP, $16.99
Captain America #14, $2.99
Domino #2, $2.50
Elektra Vol. 2: Everything Old Is New Again TP, $16.99
Exiles Vol. 4: Legacy TP, $12.99
Incredible Hulk #55 , $2.25
Iron Man #69, $2.99
Kingpin #1, $2.50
Marvel Universe: The End #6, $2.99
Punisher #28, $2.99
Punisher Vol. 2 HC, $29.99
Thor #65, $2.99
Ultimate X-Men #34, $2.25
X-Men Unlimited #49, $2.50
X-Men: Phoenix #2, $2.99

Oni Press

Jason & The Argobots Vol. 1: Birthquake TP, $11.95
Too Much Hopeless Savages #1 (Of 4), $2.99

Tokyopop

Cardcaptor Sakura: Master of the Clow Vol. 5 GN (of 6), $9.99
Chobits Vol. 6 GN (of 8), $9.99
Cowboy Bebop Shooting Stars Vol. 2 GN (of 2), $9.99
Digimon Vol. 3 GN (of 12), $9.99
Dragon Hunter Vol. 1 GN, $9.99
Dragon Knights Vol. 8 GN (of 17), $9.99
Gravitation Vol. 1 GN (of 12), $9.99
Happy Mania Vol. 2 GN (of 5), $9.99
Jing King of Bandits Vol. 1 GN (of 7), $9.99
Kim Possible Cinemanga Vol. 2 GN (of 2), $7.99
King of Hell Vol. 1 GN (of 3), $9.99
Love Hina Vol. 11 GN (of 14), $9.99
Lupin III Vol. 4 GN (of 14), $9.99
Samurai Deeper Kyo Vol. 1 GN (of 18), $9.99
The Kindaichi Case Files Vol. 1 GN (of 6), $9.99
Under The Glass Moon Vol. 1 GN (of 3), $9.99

Viz

Animerica Extra July 2003, $4.95
Animerica July 2003 Vol. 11 #7, $4.95
Bastard!! Vol. 3 TP, $12.95

NOW APPEARING!

June 21

Vincent Kartheiser ("Connor" from *Angel*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, from noon to 3 p.m.

Darick Robertson (*Wolverine*) at Fantastic Cards & Comics, 2281 E. Main St., Bridgeport, **Connecticut** 06604, from 3 to 6 p.m.

June 25

Michel Gagné (artist of "Spore", *Insanely Twisted Rabbits*, and *Towers of Numer*) at Zanadu Comics, 1923 3rd Ave., Seattle, **Washington** from 3 to 6 p.m.

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.*

***Please note:** This is a **free** service.]*

CrossGen colorist claims crown

Laura DePuy Martin three-peats for *CBG* Fan Awards

By **Brent Frankenhoff**

She picked up a new last name (belated congratulations on the nuptials from all the ***CBG*** staff!) and another Favorite Colorist award, giving her two happy trios in the past year (three names, three awards). Laura DePuy Martin, colorist of CrossGen projects including *Ruse*, has been the overwhelming Favorite Colorist among ***CBG*** Fan Awards voters for the past three years. A sample of her work on the cover of *Ruse* can be found on ***CBG***'s cover this week. Among other returning finishers from last year, only Lynn Varley and Laura Allred return to the Top 5, with Varley dropping to fourth from second last year, bumping Allred from that position to fifth this year.

The other Top 5 finishers, Paul Mounts and Justin Ponsor, are newcomers to the list this year. And, as with the Favorite Letterer category, the studio system did influence voting in this category, with several studios, including Hi-Fi Colour Design, making their way onto the list.

Individuals often receive as many votes as the studios they work with — and, except for a few familiar names, fans are seldom sure who's working with whom at any moment. (Creators who feel their votes should have gone to a particular studio can drop ***CBG*** a line for future referece. Studios are invited to provide a scorecard of their staff.) ✦

Laura DePuy Martin	**15.6%**
Paul Mounts	**5.1%**
Justin Ponsor	**4.3%**
Lynn Varley	**4.3%**
Laura Allred	**3.9%**
John Kalisz	3.5%
Dave Stewart	3.5%
Joseph Michael Linsner	3.1%
Tom Smith	3.1%
James Sinclair	2.7%
Matt Hollingsworth	2.3%
Alex Sinclair	2.3%
Digital Chameleon	1.9%
Liquid	1.9%
Guy Major	1.6%
Hi-Fi Colour Design	1.6%
Jeromy Cox	1.6%
Marie Severin	1.6%
Richard Isanove	1.6%
Rob Schwager	1.6%
Tom McCraw	1.6%
Others	**31.5%**

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through May 16:

Antarctic Press: *AP Tour Book* #1, $4.95 (May)
Gold Digger #42, $3.50 (Apr)
Mangazine #43, $9.99 (Apr)

Archie Comic Publications: *Archie* #536, $2.19 (May 18-24)
Laugh Digest #184, $2.39 (May 18-24)
Veronica #140, $2.19 (May 18-24)

Autumn Press: *Monster Club* #4, $3.50 (Mar)

Black Library: *Inferno Magazine* #36, $6.95 (May)

Boneyard Press: *Psycho Hunter* #4, $3.95 (May)

Bongo Comics: *Simpsons Comics* #82, $2.50 (May)

Com.X: *Sky Between Branches Limited Ed* #0, $10.99 (May)

Conundrum Press: *Enter Avariz GN*, $18.00 (May)

CrossGen: *Crossovers* #5, $2.95 (May 18-24)
Crux #26, $2.95 (May 18-24)
Route 666 #12, $2.95 (May 18-24)
Scion #36, $2.95 (May 18-24)
Sigil Vol. 4: Hostage Planet, $15.95 (May 18-24)
Sojourn Vol. 3 TP, $15.95 (May 18-24)
Solus #3, $2.95 (May 18-24)

Dark Horse: *B.P.R.D. The Soul of Venice One-Shot*, $2.99 (May 11-17)
Buffy the Vampire Slayer: Willlow & Tara TP, $9.95 (Apr. 20-26)
Devil's Footprints #3 (of 4), $2.99 (May 11-17)
Ghost in the Shell 2: Man-Machine Interface #4, $3.50 (Jan. 19-25)
Judge Dredd vs Aliens: Incubus #3 (of 4), $2.99 (May 18-24)
Lone Wolf 2100 #8, $2.99 (Feb. 23-March 1)
Ripley's Believe It or Not TP, $9.95 (May 18-24)
Star Wars: Empire #8, $2.99 (March 30-April 5)

DC Comics: *Arkham Asylum: Living Hell* #1 (of 6), $2.50 (May 18-24)
Batgirl #40, $2.50 (May 18-24)
Batman Adventures #2, $2.25 (May 18-24)
Batman Gotham: Knights #41, $2.75 (May 18-24)
Beware The Creeper #2 (of 5), $2.95 (May 18-24)
Birds of Prey #55, $2.50 (May 18-24)
Green Arrow #26, $2.50 (May 18-24)
Lucifer #38, $2.50 (May 18-24)
Powerpuff Girls #38, $2.25 (May 18-24)
Promethea Book Three TP, $14.95 (May 18-24)
Robin #114, $2.25 (May 18-24)
Robotech: The Macross Saga Vol. 2 TP, $14.95 (May 18-24)
Sleeper #5, $2.95 (May 25-31)
Smallville #2, $3.50 (May 18-24)
Superman: Metropolis #4 (of 12), $2.95 (May 18-24)
Thundercats: The Return #4 (of 5), $2.95 (May 18-24)
Transmetropolitan: Vol. 8 Dirge TP, $14.95 (May 18-24)
Wonder Woman #192, $2.25 (May 18-24)
Y: The Last Man #11, $2.95 (May 18-24)

Drawn & Quarterly: *Louis Riel* #10, $2.95 (Apr)

Dreamwave: *Transformers: Generation One Vol. 2* #2 (of 6), $2.95 (May)

Fantagraphics Books: *Rear Entry* #3, $3.50 (Apr)
Sex Warrior Isane #1, $3.50 (Apr)

Future Comics: *Freemind* #6, $3.50 (Apr)
Metallix #0, $3.50 (May)

Gutsoon! Entertainment: *Raijin Comics* #23, $4.95 (May 18-24)

Humanoids Publishing: *Metal Hurlant* #6, $3.95 (May)

Illustration Studio: *Masters of Fantasy* #1, $3.25 (Feb)

Image Comics: *G.I. Joe Frontline* #7, $2.95 (Apr. 6-12)
Invincible #4, $2.95 (Apr. 6-12)
Legacy #1, $2.95 (May 4-10)
Micronauts Vol. 1 Rebellion TP, $10.95 (May 4-10)
Tech Jacket #6, $2.95 (Apr. 6-12)
Witchblade #64, $2.99 (Apr)

Ironcat: *Eden Vol. 1* #4, $2.95 (Oct)
Eden Vol. 1 #5 , $2.95 (Nov)
Heartcore #1, $2.95 (Oct)
Heartcore #2 , $2.95 (Nov)
Ogenki Clinic Vol. 9 #7, $2.95 (Oct)
Ogenki Clinic Vol. 9 #8 , $2.95 (Nov)
Vampire Yui Vol. 5 #2, $2.95 (Oct)
Vampire Yui Vol. 5 #3, $2.95 (Nov)
You & Me Vol. 1 #4, $2.95 (Oct)
You And Me Vol. 1 #5, $2.95 (Nov)

Kenzer & Company: *Knights of the Dinner Table* #79, $3.99 (May)
Knights of the Dinner Table: Illustrated #22, $2.99 (May)
KODT Everknights #6, $2.99 (May)

Mad Yak Press: *Great Ape*, $3.50 (May)

Martyr Press: *Rift* #2 (of 6), $2.95 (May)

Marvel Comics: *Amazing Spider-Man* #53, $2.25 (May 18-24)
Crew #1, $2.50 (May 18-24)
Daredevil #47, $2.99 (May 18-24)
Daredevil Vol. 6: Lowlife TP, $13.99 (May 18-24)
Exiles #27, $2.99 (May 18-24)
Marvel Mangaverse Vol. 3: Spider-Man Legend of the Spider-Clan TP, $11.99 (May 18-24)
Marville #7, $2.99 (May 18-24)
New Mutants #1, $2.50 (May 18-24)
New X-Men #141, $2.25 (May 18-24)
Runaways #2, $2.50 (May 18-24)
Soldier X #11, $2.99 (May 18-24)
Thunderbolts #79, $2.99 (May 18-24)
Ultimate Spider-Man #41, $2.25 (May 18-24)
Ultimate X-Men #33, $2.25 (May 11-17)
Uncanny X-Men Vol. 2: Dominent Species TP, $11.99 (May 18-24)
Wolverine #1, $2.25 (May 18-24)
X-Men Unlimited #47, $2.50 (May 11-17)

Moonstone: *Moonstone Noir Johnny Dollar*, $4.95 (May)
Phantom Vol. 1: TP Ghost Who Walks, $16.95 (May)

Mu Press: *Hugo* #2, $3.50 (May)

NBM: *Dungeon* #6, $2.95 (May)
How Loathsome #2, $2.95 (May)

Oni Press: *Three Strikes* #2 (of 5), $2.99 (May 18-24)

Rebellion: *2000 AD* #1337, $3.25 (May 25-31)
2000 AD #1338, $3.25 (May 25-31)

Sentai Studios: *Gigantor Complete Coll TP*, $15.95 (May)

Shanda Fantasy Arts: *Shanda The Panda* #37, $4.99 (Feb)

Sirius Entertainment: *Dogwitch* #5, $2.95 (May)

Starwarp Concepts: *Lorelei Vol. 2* #2, $3.95 (Apr)

T Campbell: *How To Break Into Comics*, $2.95 (May 11-17)

Teenagers From Mars: *Teenagers From Mars* #6 (of 8), $2.99 (Apr)

Tokyopop: *Battle Royale Vol. 1 GN (of 5)*, $9.99 (May 11-17)
Invu Vol. 2 GN (of 4), $9.99 (May 11-17)
Lizzie McGuire Cinemanga Vol. 1 GN (Of 4), $7.99 (Feb)
Priest Vol. 6 GN (of 9), $9.99 (May 4-10)
Rebound Vol. 1 GN (of 10), $9.99 (Apr. 6-12)

Viz: *Animerica Extra June 2003 Vol. 6* #6, $4.95 (May 18-24)
Ceres, Celestial Legend Vol. 4: TP Schidori, $9.95 (May 18-24)
Dragonball Vol. 11 TP, $7.95 (May 18-24)
Dragonball Z Vol. 11 TP, $7.95 (May 18-24)

Comics in the media is nothing new

Coverage has been around almost since the beginning

By **Stephen C. George**

Coverage of comics in the mainstream media has never been more frequent, but that's certainly nothing new. Almost since their first appearance, major magazine and newspaper editorial pages have spilled plenty of ink to render opinions, good and bad, about the "funnybooks" that were all the rage among "today's youth" (said "youth" being your parents and grandparents and even great-grandparents).

Indeed, it could be argued that the Dark Age of comics was announced in the pages of the *Ladies Home Journal*, with the November 1953 article "What Parents Don't Know about Comic Books." The author? None other than Fredric Wertham, whose book *Seduction of the Innocent* was published the next year. Wertham had been writing articles in women's and family magazines since the 1940s.

In recognition of those early journalistic efforts, good and bad, we're adding a new category to the column: The Hall of Fame/Hall of Shame. It almost goes without saying that Dr. Wertham deserves the inaugural "Hall of Shame" award.

Thank goodness, Wertham wasn't the only one writing magazine stories about comics. In 1942, *Family Circle* published "Are the Comics Bad for Children?" which quoted the works of many child experts of the day. These included Dr. Lauretta Bender, who would later serve on DC Comics' board of editorial advisors (anyone lucky enough to own a DC comic book from the mid-1940s will likely see her name on the inside front cover, along with a mildly amusing range of luminaries from Pearl S. Buck to boxing champ Gene Tunney), and *Family Circle's* own staff psychologist, Dr. William Moulton Marston, creator of Wonder Woman. In addition to a balanced argument that showed that most of the problems ascribed to comics could often be traced to earlier traumas in a child's life, writer H. Dyson Carter tackled head-on the perennial parental poser: Isn't it dangerous for kids to put so much emphasis on comic-book fantasy? Carter didn't mince words: "Your child isn't wrong. It's you who are wrong. You've lost touch, as adults invariably do, with the essence of childhood — which is a magic compound of imagination and fantasy. It isn't so much his faith that a child puts into these comic-book stories: It's his gathering emotions, his craving for self-expression, his desire to be part of great adventures." Preach it, FC! For its early stand in favor of comics, *Family Circle* gets our first Watchdog Hall of Fame Award.

Hero: To the *New York Times* for excellent editorial judgment. Whoever chose to put Jules Feiffer on page 1 of the March 4 Arts Section deserves a pat on the back. Reporter Mel Gussow's story on Feiffer's retrospective at the New York Historical Society and the accompanying full-color image of Feiffer's watercolor "We pause now for, la, a dance to spring" were wonders to behold and a fitting tribute to one of the greats of the industry.

Zero: To poor old *Gentleman's Quarterly* magazine. Let that Zero stand as a perfect representation of the clue *GQ* has. For the past few years, the old codger of the men's magazine set has been like a grandpa trapped in a frat house, watching in befuddled envy and growing crankiness, as younger lad mags like *Maxim*, *Blender*, and *Stuff* rise in readership and profitability on a formula of hip stories, hip pop-culture references, and women who expose a lot more than just, er, hip. *GQ* has tried to attract the younger demographic, but, when it does, it ends up coughing up wads of copy that read like excerpts from a *Maxim* editor's dream journal.

Case in point is the feature "Park That Baby up Front" in the March 2003 issue, a piece on Hollywood cognoscenti and their rides. In the midst of this little bit of photo-shoot fluff, they stuck a smallish photo of poor David Goyer, identified as a screenwriter, which he is, of course. But, then, what's he doing leaning on his Toyota Prius in front of a comics shop? Oh, and he's casually leafing through a comic book which, if you look verrrry closely, is his very own *JLA/JSA: Virtue and Vice*. Except of course, nothing is made of this fact — it's not mentioned once that Goyer has the remotest connection with comics, so what was the point? In the same issue, and only slightly better than this piece, the editors ran an exceedingly brief Q&A with Michael Chabon, Pulitzer-prize winner for *The Amazing Adventures of Kavalier and Clay*. The body of the piece largely consists of lame questions about preparing to work on the next Spider-Man movie. Asking about his upcoming crossover work on the new DC *JSA* project would have been a step in the right direction, but for *GQ* it's just another opportunity missed. As with most of these stories, it feels as if the left hand doesn't know what the right hand is doing. Which might explain why *GQ*'s aging editor in chief recently announced his retirement.

Hero: To Cox News Service reporter Susan Ferriss, for showcasing the kind of public service comics can offer. Her March story, which was picked up by several newspapers from Washington, D.C., to California, spotlighted the efforts of officials working for the Mexican state of Oaxaca, who produced a 20-page comic book designed to educate residents about the dangers of illegal migration. Titled *What Are You Betting When You Migrate, Oaxacan?* the comic was based on true stories that were merged into a cautionary tale. In her depiction of the comic book and the efforts of the state office to educate locals, Ferriss did credit to everyone involved, and she managed to do it without once falling back on any old comics-reporting clichés. Bravo!

Zero: To news service U-Wire for lackluster quality control and doing a disservice to the young journalists who make the service work.

The daily wire service, fed by stories and photos from more than 550 college newspapers, touts as one of its benefits the fact that it provides young writers with exposure to professional journalists and the potential for national publication. It's a great idea, but one in need of a copy editor.

Since comics are so popular with college-age men and women, it's only natural that much of U-Wire's entertainment stories and opinion pieces revolve around comics. You'd think that would be great for the medium, but not always. While I've certainly seen some good stories on U-Wire, there have been some real stinkers.

Case in point from the University of Missouri college paper: a review of Warren Ellis' *Global Frequency*. While the review was effusively positive, it was a decidedly one-note affair, with the reviewer seeming to think that repeatedly calling someone an "insane Brit" (or some variation thereof) was a clever piece of critical analysis. The fact that the reviewer repeatedly got the title of the book wrong was just an additional annoyance.

Another U-Wire story, this time from Ohio State University, was a more obvious embarrassment. This story, a review of the *Daredevil* movie, starts with the brash (and completely incorrect) assumption that director Mark Steven Johnson is not a comic-book fan. Most of the review is based on that assumption, and it's too bad. This review ran at the same time as dozens of similar stories from real journalists, many of which included actual quotes from director Johnson, making it clear this film, whatever its flaws, was absolutely the product of a comics reader and fan. The student piece thus stands out as a glaring error, and one that could have been easily fixed, if only some more knowledgeable editorial person at U-Wire had kicked the story back to the writer.

If I were a young journalist, I could see the appeal of having stories run on the service. But when U-Wire lets errors in copy and in judgment run without correction, all the service does is give these fledgling journalists — and the comics so many of them write about — plenty of experience in public embarrassment.

Dept. of Full Disclosure: On May 13, the June issue of *Better Homes and Gardens* magazine hit the stands. In it there's a four-page feature devoted to comic books. Since I am the author of said story, I can't very well award it a Hero or Zero, but it wouldn't be exactly fair to ignore it, either. So, to get myself out of this sticky ethical dilemma, I turn to you, faithful reader: Write and tell us what you thought, including whether you'd give it a Hero or a Zero (or nothing at all).

Special thanks this issue to ***CBG*** reader and comics historian Joseph Blomberg, for selfless faxing and mailing of critical Hall of Fame/Hall of Shame material. You're a media watchdog now!

Saw a story on the news, in a magazine or local newspaper? Good or bad, I want to know about it. Email me at: ***mediawatch@mchsi.com****. Or you can always drop it in the mail to: Stephen George, Media Watchdog, 2131 NW 138th St., Clive, IA 50325. If you have an audio or videotape of a broadcast segment, e-mail me first and let's talk about it.*

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Comics In Your Future

Publisher's Picks & Retailer Reviews

A number of publishers were recently asked to choose, from the material they have scheduled to ship in July, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

Retailer Panelists Reviewing July Titles

S.A. Bennett
Dark Star Books & Comics, Yellow Springs, OH

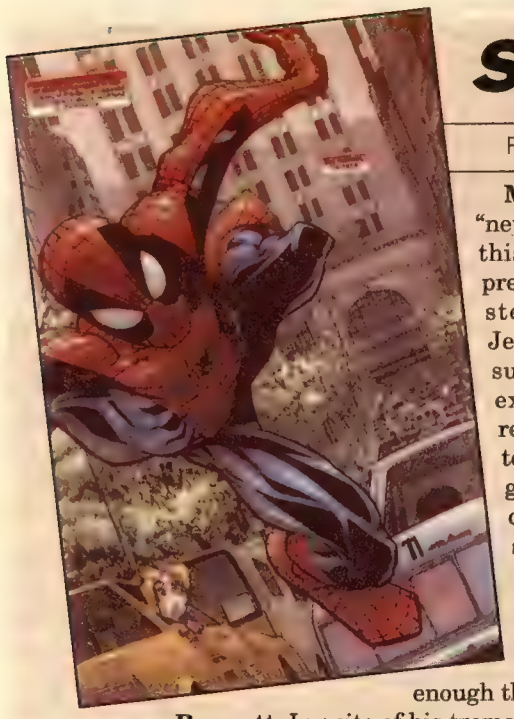
Cliff Biggers
Dr. No's Comics, Marietta, GA

Charlie Harris
Charlie's Comic Books Tucson, AZ

Phil Mateer
All about Books and Comics, Phoenix, AZ

Robert Scott
Comickaze San Diego, CA

Jeremy Shorr
Titan Comics Dallas, TX



Spectacular Spider-Man #1

Marvel
$2.25, color, 32 pgs.

Paul Jenkins and Humberto Ramos launch the latest ongoing Spider-title with the wallcrawler facing off against Venom.

Mateer: Let's not get into the whole "new #1" thing, and the nightmare that this title, in its multiple incarnations, presents for collectors and indexers. Instead, let's acknowledge the Jenkins/Ramos creative team as solid super-hero storytellers who deliver an exciting, fun package, and keep the readers coming back for more, no matter what issue number or title Marvel gives the book. Their Green Goblin sequence last year caused a lot of deserved buzz, although it had a weakness — the ending trailed off, with no satisfying resolution. This new story arc with Venom may have the same problem, but the start is promising enough that it's worth the risk. Grade: **B**.

Bennett: In spite of his tremendous talent, Jenkins' first run at Spider-Man wasn't a 100% success — he had too much interest in Peter Parker and showed zero talent for creating super-villains (Typeface, anyone?). But he's off to a strong start here, making Peter hanging out with his new neighbors as interesting as the action. Not to mention he makes Venom into something that makes us want to forgive and forget the old Eddie ("I Want To Eat Your Brain") Brock version. Grade: **B**.

Biggers: I like Paul Jenkins. I like Humberto Ramos. I like Spider-Man. Put 'em all together, though, and the result is a second-tier Spidey book. Jenkins' Venom storyline is the best Spidey work he's done so far, but Ramos' distorted, cartoony art — perfect for some books — totally misses the mark here, removing all the power and drama of the story. Ramos is great for many projects; Spider-Man isn't one of them. It's like peanut butter and salsa — sometimes things just aren't meant to be served together. Grade: **B-**.

Harris: Spider-Man versus Venom as written by Jenkins and illustrated by Ramos is a 'Nuff Said scenario. The only complaint is there were only 24 pages in this issue. Grade: **B+**.

Scott: Don't look now but *Amazing Spider-Man* is not the only great Spidey title out there. Living in the shadow of the senior Spidey book, *Peter Parker* has also been great reading for many months and with the launch of *Spectacular Spider-Man* here, they kick it up another notch! And wait until you see whassup with Venom. Don't overlook this book. Grade: **B+**.

Shorr: In another Mysterious Marvel Move®, we get a relaunch of a title no one cared about using the exact same creator team from the recently canceled title (*Peter Parker: Spider-Man*). To top it off, we get a new variation of Venom to deal with. Should we care if this ties in with the Tsunami version? (Sigh.) It's not a bad story, and having another #1 means higher sales, right? Grade: **B**.

PANEL'S GRADE **B**

Magdalena #1

Image/Top Cow
$2.99, color, 32 pgs.

A new Magdalena, Patience, is introduced in this new series, written by Brian Holguin with art by Eric Basaldua. The first issue has two covers, one by Basaldua and the other by Joseph Michael Linsner.

Biggers: This is the sort of comic book that Top Cow is known for: dark adventure with religious/mythic overtones, complemented by distinctive, sexy art. Storywise, it looks as if *Magdalena* might finally get the opportunity to live up to its potential — but it's the art that's going to attract the most attention. Grade: **A**.

Bennett: With a concept as high as a butt-kicking nun in a cutaway habit, you really don't need much more than the attitude and the outfit (though the thighless chaps displayed on this one really are a bit much).

And that's what you've got here plus standard-issue stunning Top Cow-style art that brings a glossy fashion-magazine sheen to the world of action-adventure. Unlike a lot of would-be "previews," it accomplishes its mission statement: It makes the reader want to buy #1. Grade: **B**.

Harris: Nice-looking art graces the same tired sword-in-the-stone plot. The reluctant heroine must give in to her destiny (ho-hum). Grade: **C+**.

Mateer: Fighting-nun comics have a reasonably long history (First Comics' *Evangeline* was in 1984, and there's *Warrior Nun Areala* and some others — and let's not even start on *Tales of the Leather Nun*), although the whole fighting-secret-female-superagent-of-the-Catholic-Church bit can seem a little creepy. Yes, the Magdalena isn't *quite* a nun, and this turns out to be a perfectly good story, but it's on a well-traveled road.

PANEL'S GRADE **B**

Although Image is pushing Basaldua as the next hot artist, he's basically just delivering a smooth version of the Image house style: kick-butt females in pinup poses. Not that (Buffy forbid) there's anything wrong with that. Grade: **B-**.

Scott: Although *Magdalena* is not the type of comic book I generally go for, Holguin definitely elevates this book above the typical "Bad Girl" offering and delivers an interesting story. We've seen it many times before: The unlikely commoner is revealed as The Chosen One and must now be groomed to assume her position. However, Holguin's pacing and the beautiful art keep this familiar territory fresh and exciting. Grade: **B**.

Shorr: This is a great-looking comic book that also reads well. It's not just another "Bad Girl" series, although it has to work to get around that appellation. My concern about it revolves around shipping. The last time we saw *Magdalena*, it took Image eight months to get three issues published. Let's hope this one does better. Grade: **B+**.

Death: At Death's Door

DC/Vertigo
$9.95, b/w, 208 pgs.

Writer and artist Jill Thompson focuses on what the other members of The Endless were doing while Dream (aka Sandman) was rebuilding the leadership of Hell. Several demonic denizens end up in Death's apartment, where Delirium and Despair decide to throw a party.

Bennett: Though eternally the critics' darling, there *are* those who thought *Sandman*, comic book and character, was kind of full of itself. Lots of American artists live to ape the manga style, but none of them get as close as Thompson does here. But even those who don't like *Sandman or* manga will be able to appreciate the talent on display here. Grade: **A**.

Shorr: I was excited at the premise for this one. Thompson doing her cute Endless interpretation of what went on behind the scenes when Hell was emptied sounded like an attractive story. And it is a good-looking story. Unfortunately, it's also virtually word for word what originally appeared, only redrawn. We get a few pages of interaction between Death, Delirium, and Despair that show off what a delight Thompson's art can be, but it's far outweighed by the outright parroting of the original. Grade: **C**.

Biggers: Sandman as manga? That's the basic approach that this takes — and it works entirely because Thompson is skillful enough to follow the manga pattern without losing the story sensibilities that have always made *Sandman* a concept to be read, not merely looked at. This isn't a throwaway addition to the *Sandman* mythos; it's a story that actually deserves a place on the Endless bookshelf. Grade: **A**.

PANEL'S GRADE **B**

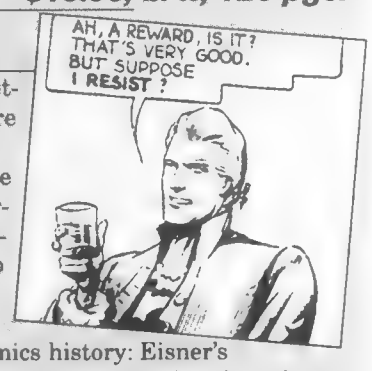
Harris: A cutesy retelling of the "Seasons of Mist" storyline adds nothing new and loses all of the depth and drama of the original. It's like *Faust* with The Care Bears. Grade: **B-**.

Scott: Bummer. I was so looking forward to a new Death story and I generally love Thompson's work, but this was dreadful. It is billed as an "authentic manga take" and delivers in spades, as Thompson delivers Sailor Death and the Endless Scouts replete with speedlines and none of her wonderful color work that I've come to love. The story is intriguing, but the frenetic pace just kept me from enjoying it. Oh, well, Gaiman has a new Endless book on the way and I can always go back and read *Little Endless*. Grade: **D**.

Mateer: A manga-digest, "offstage" version of the *Sandman* "Season of Mists" storyline, told from Death's point of view? Who would attempt that? Jill Thompson, perhaps the only person on the planet not named Gaiman with the creative chops, the storytelling technique, and the sense of fun to pull it off. The manga style turns out to be entertaining and very skillfully done, and there's enough of the original story to make sense to those who've never read it. For manga fans, *Sandman* fans, Thompson fans, and fans of good comics, this is the best $9.95 you'll spend in July. Grade: **A**.

Will Eisner's Hawks of the Sea

Dark Horse
$19.95, b/w, 128 pgs.



Eisner's 1936 to 1938 weekly pirate comic strip is collected in a hardcover edition. Al Williamson provides an introduction.

Scott: It's amazing, considering that so many current books are unable to deliver compelling stories that hold up even for multiple issues, that a series that was created by a 20-year-old nearly 70 years ago is just as exciting today is it was then. This collection of strips shows that Eisner was at the top of his game even as a relative newcomer with incredible line work and dialogue that captures the feel of 18th century pirates while still not seeming antiquated today. It's no wonder that he's considered one of the preeminent creators in comics. Grade: **A**.

Bennett: Along with being a valuable historical document collecting some of the earliest original work produced for comic books, it shows that even early on, Will Eisner's talent was apparent. Sure it's rough and raw, but even in his earliest days when constrained in the faux Sunday comics page format, Eisner knew more about storytelling than most comic-book creators know today. Plus, they may not be politically correct, but pirates sure are cool. Grade: **B**.

PANEL'S GRADE **B+**

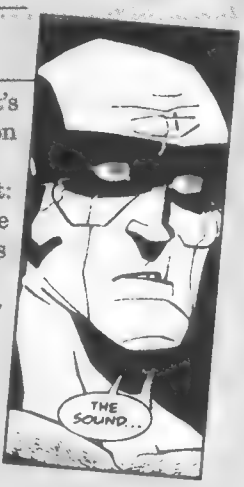
Biggers: While this is a competent adventure comic strip from early in Eisner's career, this is a book that most likely wouldn't exist if it weren't for Eisner's stature in the field. Targeted for the Eisner completist or pirate-adventure diehard. Grade: **B-**.

Harris: One of the all-time best adventure strips is collected in a well-deserved hardcover format. The previous softcover volume of this material was as large as the original Sunday format so seeing it shrunken was a bit of a disappointment. Grade: **B-**.

Mateer: This is a must-have for students of comics history: Eisner's weekly one-page serial from 1936, done when he was 20 years old and predating Superman, Batman, and all the other costumed super-heroes. His style isn't what it became, but the panel layouts, the use of black inks, and the dynamic force of the storytelling all show him as a major talent, and would make this worth reading even if its creator hadn't become, 67 years later, the grand old man of comics. Grade: **A**.

Red #1

DC/WildStorm
$2.95, color, 32 pgs.



Warren Ellis and Cully Hamner focus on a retired CIA agent whose superiors have decided knows too much about their "wetwork," and they set out to silence him permanently.

Scott: In a story that features art that is a little more cartoony than one would expect in a hardcore Ellis title, fortunately Hamner lays out a nice page and the story doesn't suffer overmuch from it.

Ellis gives readers another anti-hero slightly reminiscent of *Transmetropolitan*'s Spider Jerusalem or maybe even *Sin City*'s Marv. But former CIA Operative Paul Moses is not an imitation; he's an original. Ellis is back doing what he does best: delivering a well-paced conspiracy-laden story that seems to have so much potential action, it's hard to see how he's going to wrap it up in three issues. Grade: **B+**.

Bennett: You know, it probably wouldn't hurt anyone's feelings, if British writers took a decade-long moratorium on ice-cold "Hardman" killers with gun obsessions. But even if the subject matter's this well-explored, Ellis gets nice twists out of what (here's hoping) looks like a shotgun marriage between Hollywood action movies and amoral British gangster flicks. Grade: **B**.

PANEL'S GRADE **B+**

Biggers: Ellis has proven himself to be one of the best filmwriters in comics. *Red* has the same energy as *Reload*, but it's better, because it's a smaller story that focuses as much on character as on concept. Grade: **A**.

Harris: It's Ellis, so, of course there's a conspiracy, but: The characterization is spot-on without being verbose; the violence level challenges Ennis; and the action is 300 miles an hour. Grade: **A-**.

Mateer: Ellis is in familiar territory here: no occult or super-hero elements, but a killer "hero" haunted by his past, forced out of retirement to deal with political intrigue and old demons. The problem is that it's all too familiar: The action sequences and character bits are done well, but haven't we seen all of this before, from Ellis and others? Grade: **B-**.

Shorr: A nice slow start builds to a tense and exciting finish — and we're only on the first issue! Another great story with nice art. Worth your time! Grade: **A**.

Isabella invades Big Apple!

Tony's Farewell Tour moves East

Top Ten Signs Something Is Wrong at ***The New York Times****: 10. When anything bad happens, front page asks, "Where are you, Spider-Man?"*

—from ***The David Letterman Show***

The increasing frequency with which our beloved comics or comics characters are making their way into the general consciousness is something I really love. Letterman used Spider-Man or The X-Men in three of his Top Ten lists in a week and a half.

A *New York Times* story about a Hindu bride who put a halt to her wedding in Noida, India, over the illegal dowry demands of her intended and his family made the young woman a hero in her country, and rightfully so. What made me even more delighted was what was reported five paragraphs into the story:

After fielding a call from a comic-book artist who wanted to bring her act of defiance to a mass market, she said: "I'm feeling proud of myself."

Imagine a world where being in a comic book is every bit as cool as appearing on the cover of *Rolling Stone* or having your own talk show, a world where comics enjoy the same casual acceptance as other forms of entertainment or information dissemination. It's easy if you try.

I take considerable pleasure from these small steps forward. They are what the longest journeys begin with.

"Longest journey" is a pretty good description of what I took to get to Mike Carbonaro's Big Apple Comic Convention, Saturday and Sunday, May 2 and 3, at St. Paul's Church in — where else? — New York City. The trip there was one mini-disaster after another, starting with Casa Isabella's flooded laundry room the night before I left for the convention.

The short version: Our home, lovely as it is, was built by a builder for himself, who, probably figuring he would fix problems later, made wacky choices. One of those was to put an outside door in the laundry room, right where our back yard slopes downward to form a small lake whenever we get heavy rains. Our solution to this problem was to caulk the back door shut. Our mistake was to remove the caulking so we could easily bring in our new washer and to put off recaulking the door. So, the evening before my trip to New York, I was laying down newspapers and using a shop vac to stem the encroaching waters. The battle raged until 2 in the morning, less than four hours before my early-morning flight. Harvey Pekar could get a graphic novel out of this. Me? I just got wet and cold and cranky.

I slept for a couple hours before leaving for the Akron-Canton airport, a small regional facility I use because of the good rates and swift security procedures. The latter proved crucial; I missed my exit to the airport in the pre-dawn fog and ended up going the wrong way. I corrected my course after calling Sainted Wife Barb on my cell phone and having her confirm that, yes, I did know what time it was, and, yes, I was an idiot.

By **Tony Isabella**

Fortunately, I made it to the airport in time. Unfortunately, my flight didn't take off on time. We were waiting for passengers from a late-arriving flight. It only takes 20 or 30 minutes to fly from Akron-Canton to Pittsburgh, where I would catch my connection to NYC, but I had to run from one end of the Pittsburgh terminal to the other to catch that flight.

To review: I was tired. I was stressed out by the mini-disasters. I was out of breath. But I had arrived on time … barely … to board my flight to the glorious Big Apple.

Weeks-old ticketing problems now haunted me. I didn't have the aisle seat I prefer. I was in the middle of a row. Already seated was a reptilian New York City lawyer. When he had to get up to let me into the row, he looked at me as if I were something that had crawled from a sewer, his face a mask of arrogant disgust.

The window seat was empty. I asked if he would like to take it, but, after looking down his nose at me, he declined. I moved over to give us more elbow room. Once the plane was in the air, he took over the vacant middle seat and its tray-table, building a barrier of briefcase, electronic doohickeys, and papers between him and me. When I rose to use the restroom prior to landing, he muttered an under-his-breath curse in my direction.

Why must they allow peasants to fly on his plane?

Think I'm exaggerating? Read on, doubting ones.

When I left the restroom, a flight attendant asked me if I'd like to take a vacant seat in the last row. She said she wouldn't wish sitting next to the "Lizard" on her worst enemy. It seemed he was a regular on the flight. That she had a nickname for him spoke volumes, even without her spirited conjecture as to the size of the bug living up his posterior.

The plane was nearly empty when I disembarked. The maintenance crew was already cleaning up the Lizard's slime-trail. I grabbed a cab and, within minutes, I was enjoying the thrill of weaving in and out of traffic as if all Manhattan were the world's largest bumper-cars arena. God, I love New York cabbies.

I'm not kidding.

They do their jobs with a skill that astounds me. They pump me up for my time in the Big Apple. They make me drive like a nut when I get back to Ohio, but I can usually shake their influence in a few hours. They answer my questions, even to calling dispatchers when they don't know the answers. They're Arabic, Indian, Russian: the American melting pot on wheels. What's not to love about these magnificent men in their almost-flying machines?

I got to the Hotel Stanford where I'd be staying on this, my first trip to New York since 1988. My room wasn't ready, but, since the hotel staff knew I'd like to freshen up before I headed over to the convention, they got it ready quickly. It was a small room but comfortable and clean. Throughout my stay, the hotel folks treated me wonderfully. I'll write more about the Stanford in next week's column, because I can't cover all the fun I had on this trip in a mere two pages.

So there I was at St. Paul's Church, heading into the church basement for the opening of the Big Apple con. As I understand it, Carbonaro found this place out of desperation. Another promoter's mega-show had been canceled several years earlier, so unexpectedly that the dealers were already arriving in town. Carbonaro and friends cut a deal with the church to use its basement and pulled together a con overnight. The emergency show was a hit and he's been doing them ever since. These are the kind of blessed madmen our industry needs — and needs in increasing number.

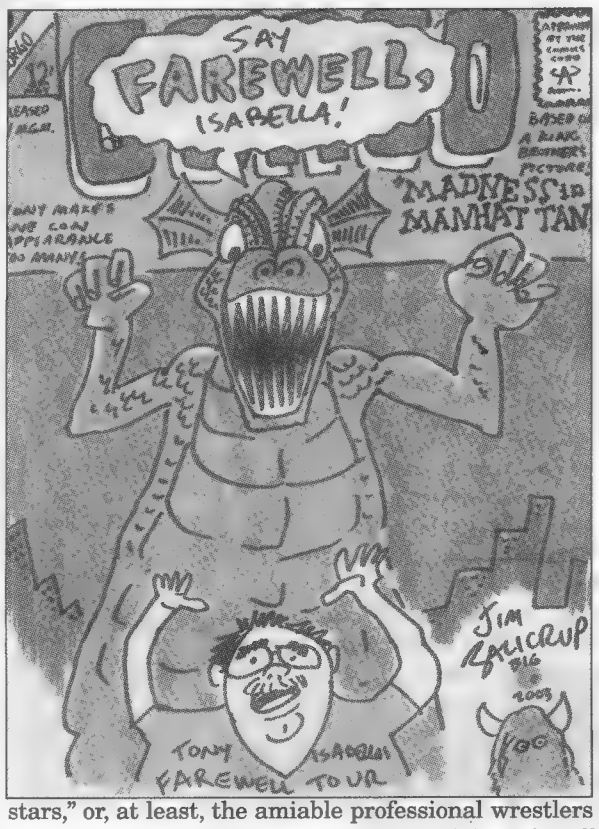
The basement was packed with dealers. The guests were sitting at tables on the auditorium's stage. There were side rooms for panels and even more dealers. And, to my surprise, there was also a sushi snack bar outside the church kitchen. I don't partake of uncooked fish myself, especially not when there are hot-dog and sausage-sandwich carts on the street, but the "sushi snack" concept was just kooky enough to delight me. I like conventions that throw surprises my way.

Carbonaro and the multi-tasking Allan Rosenberg, a major asset to this or any other convention, had told me Friday afternoon would be slow, with Saturday being the busier of the two days. As I saw it, they were erring on the side of caution. The fans I spoke with on Friday were very enthusiastic and, as we got to the end of the workday, their numbers increased. Between the two days, I signed a great many copies of *Black Lightning, Ghost Rider, Hawkman,* and, of course, *Astonishing Tales* featuring "It, the Living Colossus!"

Having calculated that I have signed more copies of that last one than Marvel ever sold back in the 1970s, I must ask: *If someone can duplicate old comic books from the 1970s with such uncanny accuracy, why* ***these*** *comic books?*

I'd be printing *Giant-Size X-Men* #1 by the thousands!

Nothing makes a convention more fun for me than spending time with old friends, and this one definitely had them. Jim Salicrup, one of the best comics editors of all time and a pal since my very first days in the business, was sitting next to me the whole day, turning out amazing cartoons and caricatures at a blinding speed. I never realized what a terrific artist he was! By the end of the show, he had become the "stylist to the



stars," or, at least, the amiable professional wrestlers who were guests of the convention. He did a take-off of a Charlton *Gorgo* cover featuring yours truly that had my kids rolling on the floor when they saw it.

Among the comics greats in attendance that afternoon were Russ Heath, Irwin Hasen, and Jim Warren. There were also old pals like Ken Gale, Jamal Igle, and Robin and Elayne Riggs. Elayne took many photos during the convention, and some of them will show up in next week's column.

Capping off the day was dinner with two old buddies I'd known before any of us had cashed our first comics paycheck: DC Comics President and Publisher Paul Levitz and DC Editor Paul Kupperberg. I could go on at length about how cool it was catching up with the boy buddies, but I'll forego that pleasure to answer the questions darn near everyone asks when I mention "The Dinner," capitalized only because that's how it sounds when the "everyone" asks me about it. Let's see if I can pull this off …

Yes, I have profound differences with DC Comics on a number of matters, many of them involving Black Lightning, whom I created for DC back in 1976. Yes, in one capacity or another, Paul Levitz has been on what I like to call the "wrong" side of these differences.

Yes, those differences are likely to continue far into the future.

These are all occasions for sadness.

You know what would be sadder? Either Paul or myself turning our backs on our decades of friendship because of said differences. Put the gloves on in matters involving Lightning and I'll come out swinging. But I'm not gonna define a relationship solely in terms of my differences with DC and, acting in his role as an executive of the place, with Paul. All those years as pals mean too much to me, whether or not there are happier resolutions to the differences ahead or not. I swear the next time someone looks at me goggle-eyed because I had a meal with an old friend, they'll see lightning bolts flashing out of *my* eyes. Get over it, already!

The funniest part of the evening, not that you asked, was how quickly Kupperberg and I fell into our old routine of tossing *snaps* at each other … and the clearly more mature Paul rolling his eyes as we did so. We covered a lot of good times over that dinner and, farewell tour or not, it made me realize that I need to get to the Big Apple more often than once every 15 years.

My Big Apple Comic Convention report will continue next week with the requisite reviews of neat stuff I picked up at the show. In the meantime, if you want to learn more about Big Apple's other shows, visit its website at *www.bigapplecon.com.*

One more New York note before I make my exit: I'd forgotten how heartwarming it was to see people of so many different nations and backgrounds everywhere I went. At the hotel, I rode elevators and chatted with students from Australia, Spain, and South Korea. I had breakfast with tourists from Greece and Japan. I had a drink with a couple from Guyana who overheard my talking to the students about comics and who were Spider-Man fans. It would have made this story perfect, if they had also turned out to be big Black Lightning fans, but, sad to relate, they'd never heard of my character. They were, however, quite pleased, to learn that Trĕvor Von Eeden, the first *BL* artist, was born in Guyana.

That's me, bringing sunshine wherever I roam. ✦

Tony's Tips!** is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com.

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LET'S SEE: NIGHTSHADE... EYELASH OF NEWT... HALF-TEASPOON PETRIFIED TREE BARK...!
FRIZZZOHHM-!!!
NO FAIR! I FOLLOWED THE RECIPE! HOW COME IT DOESN'T LOOK LIKE THE PICTURE?!?
Mmm-mm! NOTHIN' SAYS CHAOS LIKE SOMETHING FROM THE OVEN--WHEN IT'S SOMETHING LIKE... A TIME/SPACE HELIX-
Elvira is © and ™ 2003 Queen 'B' Productions

ON SALE NOW!

The latest from: Frank Strom, Tod Smith, & Louis Lachance

To celebrate Claypool's tenth anniversary, Elvira visits FEAR CITY — only to fall into universes where Elvira joins the Soulsearchers, then leads the vampire Deadbeats in **"Time Out of WHACK!"** by **Strom, Smith,** and **Lachance** (with special sequence art by **Howell, Austin, Heebink,** & **Wiacek**).

ELVIRA #121

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Rotogin: Junkbotz #0 — Image

$2.50, color, 24 pgs., available now
Writer: J. Korim; Artist: Jay Lee, J. Korim
reviewed by **S.A. Bennett**

Rotogin wants to be *The Fast & the Furious* with giant robots, except, instead of relentless, speed-fueled excitement, nothing much happens here except a slow-motion set-up of characters and their background.

It takes place in one of those near futures where mobile battle suits are as common as cell phones and a trio of smalltime combat-tech "hot rodders" get involved in the underworld of illegal mech battles. Of the three, the one with obvious star quality is Dakota, who is without a doubt as cute as a bag of buttons, with the whole bare midriff thing going on and one of those perversely popular intentionally ugly hairdon'ts, but she says precious little and does even less.

Rotogin: Junkbotz #1

It's a handsomely mounted entry into the Anglicized anime style, though, from the faces of his figures, I'd guess J. Korim's favorite artist growing up was Barry Blair. (And won't *that* make a lot of people feel old?) If only the story and characters were as strong.

www.imagecomics.com

Battle of the Planets "Key Comics" Vol. 1 — Dynamic Forces/Sandy Frank

$19.95, b/w, 238 pgs., available now
Writers: Gary Poole, Bob Langhans, Charlie Seeger; Artist: Winslow Mortimer
reviewed by **Jack Abramowitz**

Disappointing. That's all one can say.

The *Battle of the Planets* cartoon was, no doubt, watered down for American audiences, then watered down again for the Gold Key-Whitman comics reprinted in this volume.

In one story, G-Force members defeat an ice monster with fire. In the next, they defeat a fire monster with ice. In one issue, Zoltar creates a robot double of himself. In the next, he creates robot doubles of G-Force. Yawn.

For no apparent reason, Keyop is an android. In the earlier issues he speaks like Sugar and Spike's less-eloquent neighbor. ("Xztip?" reads one balloon in its entirety.) After a while, his dialogue has progressed to "Doodle-di-boop." Much better.

We are told that color was omitted as an "added bonus" in order to better showcase Win Mortimer's art. Don't do readers any more such favors; some of the pages look as if they'd been faxed to the printer.

BotP Classics

The best you can say is that these hard-to-find issues are now readily available. If your attempts to acquire them online have been thwarted, here they are. For the true *BotP* enthusiast only.

www.dynamicforces.com

PICK OF THE WEEK

Orbiter GN — DC/Vertigo

$24.95, color, 100 pgs., available now
Writer: Warren Ellis; Artist: Colleen Doran

When the space shuttle *Columbia* was tragically lost Feb. 1, the world shared America's heartbreak. Among those in mourning was British writer and life-long space aficionado Warren Ellis, who had already completed the scripting of this graphic novel. Its unfortunate but coincidental solicitation around the same time prompted unjustified criticism of DC for supposedly trying to cash in on a national tragedy.

The truth is, the timing couldn't have been better, for the awe and wonder generated by this story could provide no better tribute to the spirit of the American space program. Ellis' passion for space exploration bleeds into every scene and every character. While the faith in America's future in space has been tested or lost by many, Ellis confidently blasts off with an enthusiasm that's never been stronger, with a story that reminds readers exactly why space holds such excitement.

In the story, the fictional space shuttle *Venture* unexpectedly returns from space 10 years after its disappearance. All but one of its crewmembers are missing, however, and the craft itself has somehow been organically modified. In the 10-year interim, the space program has been shut down, and the abandoned Kennedy Space Center has become nothing more than a tent city for the homeless.

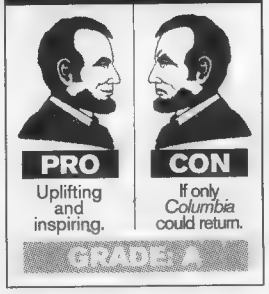
The story's opening scene, set at the dilapidated space center and hauntingly rendered by Doran, is symbolic of America's disheartened space exploration. But the return of *Venture*, as puzzling as it is, instills a spark of hope that gradually rekindles as the story develops. Like Kubrick's *2001*, it's a hope that grows from the mystery, if nothing else, of just what is out there.

Doran beautifully captures this wonderment, and Ellis puts it all in words that are awe-striking. Anyone looking for a great story or a reminder of just how great the space program really is, absolutely must read this.

reviewed by **Jim Johnson**

www.dccomics.com
ISBN 1-4012-0056-7

Orbiter



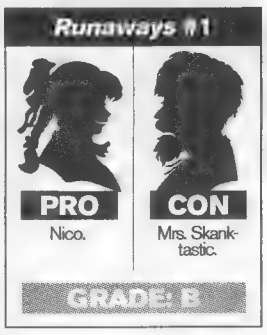
Runaways #1 — Marvel

$2.50, color, 24 pgs., available now
Writer: Brian K. Vaughan
Artist: Adrian Alphona
reviewed by **S.A. Bennett**

A group of disparate teen "types" discover a terrible secret about their parents that will change their lives forever. No, it's not *Out There*; it's *Runaways*, Marvel's latest and least "manga" title.

For the few remaining Marvel Zombies in existence, it wittily acknowledges the fact that the story takes place in the Marvel universe, then speedily moves on to establishing the teens, who for once don't carry the stench of Hollywood focus groups on them. Writing about young people can go bad fast, but none of their voices here seem forced, fake, or phony, and there's an emotional immediacy to their interactions that never screams soap opera, let alone super-team.

The art is not manga-inspired; stylish and original, it's different from anything else Marvel's publishing these days. But, as with manga, readers aren't given much meat in the first installment. What there is, is certainly choice, and, when you're not sure what the next issue will be like, you know you're onto something good.



www.marvel.com

Mr. Gum — Oni

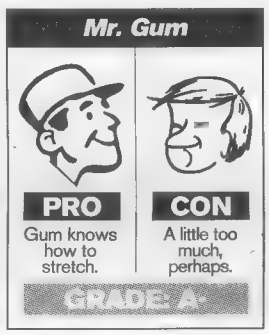
$2.99, color, 24 pgs., available now
Writer: Mike Allred; Artist: J. Bone
reviewed by **Jack Abramowitz**

J. Bone gets it. There have been lots of stretchable heroes over the years, but most of them don't have any fun with it. Certainly not stodgy old Reed Richards. Ralph Dibny stretches a neck and twitches a nose, but that's about it. Even Superman's Pal Jimmy Olsen lacked imagination. Only Plastic Man ever demonstrated any real creativity with his malleability.

Until Mr. Gum, that is.

Bone has Mr. Gum's eyes pop, his tongue roll out and contort in a way that says, "These powers are kind of neat to have."

That lesson he rightly takes from Plastic Man, but he may go a little too far. Allred and Bone later have Gum disguised as a picture frame, a coffee maker, *etc.*, with his glasses and arrow logo incorporated into the disguise. That treads a little too closely to Plastic Man's shtick, with his trademark goggles and diamond symbol, to be called "homage."



The plot begins with Mr. Gum living on the streets after imbibing spiked cocoa. Resemblances to *Brave and the Bold* #123 in which Plastic Man ends up on the streets after drinking spiked lemonade, would appear to be coincidental, however.

Oh, that's right. There's a really great Mr. Gum story in the comic, too, with appearances by Madman and The Atomics! Check it out.

www.onipress.com

Agents #1 — Image

$2.95, b/w, 32 pgs., available now
Writer: Kevin Gunstone; Artist: Ben Dunn
reviewed by **S.A. Bennett**

AND YOU AS WELL, LADY PIPPA. YOU WERE WITH THE ORIGINAL TOMAHAWKS IN THE SIXTIES? I MUST SAY YOU LOOK A LOT YOUNGER THAN THAT!
FLATTERY WILL GET YOU JUST ABOUT EVERYWHERE!
WHY, THANK YOU, DOUGLAS!
I'M SURE THAT WE'RE GOING TO GET ALONG JUST FINE!

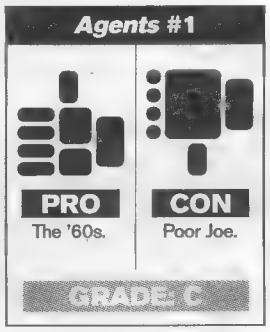
In the '60s, your standard issue would-be world dominator (with pussycat) managed to kill Britain's #1 super-spy and detonated nuclear missiles over Washington and Moscow, thereby creating a fantasy world in which England is again a world power.

But all that's just an excuse to create legally non-actionable versions of such UK icons as The Thunderbirds, Lady Penelope, and Joe 90, with guest appearances by The Green Hornet and Kato and Major Matt Mason (and, inexplicably, The Baroness from *G.I. Joe*), so they can mix and mingle in a *Watchmen*-like setting.

This is illustrated fan fiction for boys who took their toys entirely too seriously, and it comes off for the most part as silly and contrived.

Still, it's nicely drawn by Ben Dunn, and, if you're a fan of a certain age, this one will push all of your nostalgia buttons, hard.

www.imagecomics.com



SERIES SPOTLIGHT

Wolverine: Snikt! #1-2 — Marvel

$2.99@, color, 40 pgs.@, available now
Writer and artist: Tsutomu Nihei

The primary reason to shell out three bucks on *Wolverine: Snikt!* #1 and 2 is the creepy, yet gorgeous, art, which fits the mood and tone of the story (what little there is) perfectly. Mainstream *X-Men* fans may thumb their noses at Wolverine's unconventional, Edward Scissorhands-meets-Sid Vicious appearance, but those who normally shun X-Men (and super-heroes in general) may want to give this issue a look-see.

The bare-bones plot involves a pale wisp of a girl appearing before Logan and whisking him to some barren, yet highly dangerous, wasteland of a place that is under attack by creatures composed of both mechanical and organic parts. Wolverine has obviously met his match, and the issue raises several questions while answering few of them. Who is this girl? How (and where) did she transport Logan? Who are these people and why are they being attacked? What (or who) are these creatures?

With such a skeletal plot and so little dialogue, many readers will feel gypped, since it takes but a handful of minutes to read the issue, even if the reader carefully peruses the pages. Still, there's no denying the power of the art.

Brett Weiss

GRADE B

www.marvel.com

READING ROOM REPORT CARD

From CBG #1541 and #1542

After the Snooter	B+
Brath Prequel-2	A-
Bendis' Total Sell-Out	A-
Club 9 GN #1	A-
Confessions of a Cereal Eater 2	A-
Fantastic Four #68	A-
Grand Gestures	B
Hal Lifson's 1966!	A+
Hawkman #13	B+
McSweeney's Quarterly #10	A
Meet Mr. Product	B
Mucha Lucha #1	C+
Mystique #1	B
Patty Cake & Friends #8	A
SpyBoy Vol. 5	B
SpyBoy: Manga Affair #13.1-13.2	B
Stray Bullets #30	A
Superman: Red Son #1	A-
Tom Strong #20	A
Vertigo Pop! Bangkok #1	B+
Wearing the Horns	A-
X-Men: God Loves, Man Kills	A-
X-Treme X-Men #25	B+

COMICS GUIDE

By Maggie Thompson

The Batman Adventures: Dangerous Dames and Demons — DC

Paul Dini, Bruce Timm, Rich Burchett, John Byrne, Dan DeCarlo, Klaus Janson, Glenn Murakami, Mike Parobeck, Matt Wagner, color, ISBN 1-56389-973-6, 192 pgs., $14.95, available now.

Every once in a while, there's a comic-book must-buy, a Done in One item that not only belongs on the bookshelves of hardcore fans but also makes the perfect gift for people who have fond memories of comics but haven't picked them up for years. This paperback is such a book. It contains the classic *The Batman Adventures: Mad Love*, first published in 1994 and telling the origin of Harley Quinn, exploring how an intelligent woman could possibly be attracted to a homicidal maniac. Magnificent pacing, scripting, and art: It's a perfect package that still elicits shivers. And there's *more* in this volume, including a foreword by Dini and an afterword by Timm, complete with the *Mad Love* panel that was changed before publication. But even that isn't *all*. This collection provides a cornucopia of stand-alone new stories tied to the animated TV show that first aired on Fox in 1992. Don't miss it.

www.dccomics.com

JLA: Age of Wonder #1 (of 2) — DC

Adisakdi Tantimedh, P. Craig Russell, Galen Showman, color, 48 pgs., $5.95, now available.

Some "Elseworlds" stories are boring. The concept is that DC plunges some of its classic characters into non-continuity adventures. In less-successful projects, adventures often consist of a simple retelling of this or that origin story in a different environment. Baby Superman is raised by wolves near the Tiber and, when an adult, helps Romulus and Remus form a nation. Yawn. *Entertaining* projects focus on the *environment* to see how the addition of a classic character affects it. (Len Wein's *Batman: Nevermore*, for example, is focusing fascinatingly on Edgar Allan Poe.) In this case, readers are presented with 1876 America, and the personalities of Lex Luthor and Lois Lane (right) are soon joined by characters historical and fictional. By expertly intertwining characters and events, Tantimedh, Russell, and Showman create true "what-if" science fiction, and it's delightful.

www.dccomics.com

Batman/Superman/Wonder Woman: Trinity #1 (of 3) — DC

Matt Wagner, color, 64 pgs., $6.95, shipping June 18.

The prestige-format mini-series tells the story of the first meeting of the titular characters. Wagner has produced a variety of comics, including his own *Mage* and *Grendel*, not to mention tales for *Sandman Mystery Theatre* and *Green Arrow*. In this case, he introduces the three to each other and tells well-known stories in a fresh way. The characters are still new to the world, still learning to cope with their roles and relationships with each other. The challenge to Wagner was to bring together for today's readers decades' worth of innumerable versions of early interactions. (Remember that Wonder Woman hung around with Golden Age super-heroes as The Justice Society of America secretary as of *All-Star* #12, Aug 42, and Golden Age covers grouping heroes abounded.) So Wagner establishes what happened a while ago in relation to current continuity, locking in backgrounds of today's DC world. The time is vague, but there are office desk computers — at a time when these characters are still testing their powers and finding their ways in the world. It's a good basic examination of their initial goals and challenges, an excellent jumping-on point for readers of varying familiarity with the the DC universe.

I KNOW MY PEOPLE WORE CLOAKS.
AMONG THE WRAPPINGS INSIDE MY LIFE-ROCKET WAS A CEREMONIAL ROBE. ADULT-SIZED.
I LIKE TO THINK THE WOMEN WORE THEM AS WELL.

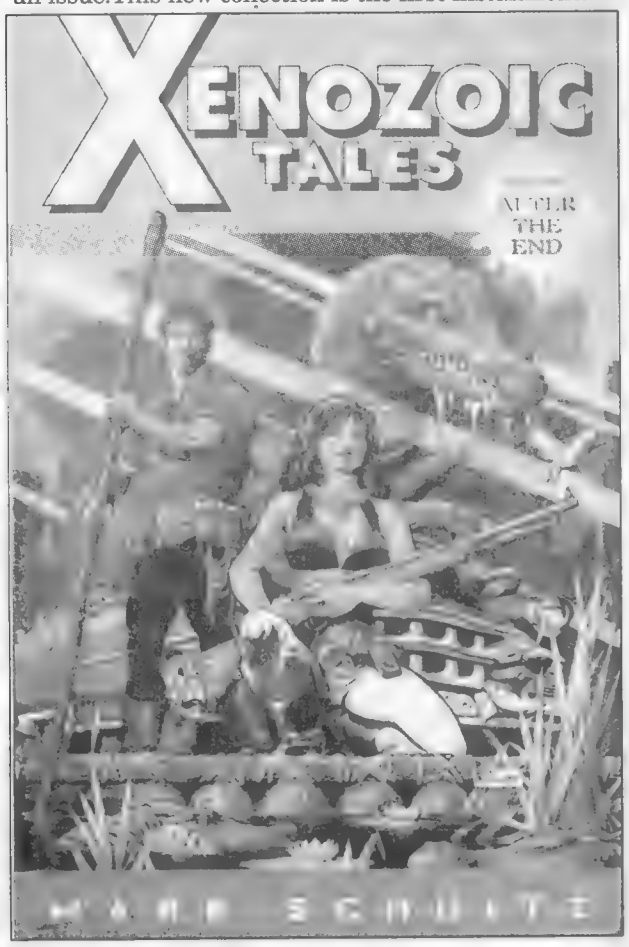
www.dccomics.com

Xenozoic Tales Vol. 1 TPB — Dark Horse

$14.95, b/w, 160 pgs., available now
Writer and artist: Mark Schultz
reviewed by **Brent Frankenhoff**

Coming out of the black-and-white boom of the mid-1980s, Mark Schultz' post-Apocalyptic series featuring humans fighting to survive in a land where dinosaurs had risen again was a cult favorite. Spawning 14 issues over nine years, oversized collections from Kitchen Sink Press, and an animated series (*Cadillacs & Dinosaurs*, a title which made it hard for casual buyers to find the actual comic book), Schultz' series has been off the radar for several years.

Now Dark Horse is reintroducing the series to readers who may have heard of it but have never seen an issue.This new collection is the first installment.



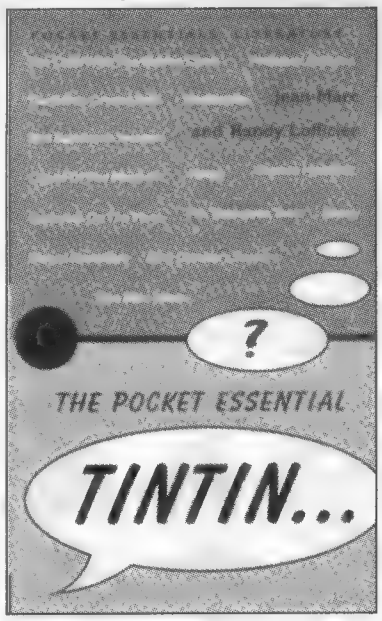
The stories feature mechanic Jack Tenrec, whose passion is to revive the machinery that allowed man to thrive and survive in an earlier age (his favorites are the classic automobiles). Scientist Hannah Dundee wants to know about the former civilizations. Their relationship is tumultous but obviously destined for more in future volumes.

The art is beautiful, evoking memories of stories that would have appeared in E.C.'s *Weird Science* if that series had continued to the present day. In addition to lack of a cover gallery, the major item missing from this book is a piece about what Schultz has been up to since 1996 when the last issue of the original series was released.

www.darkhorse.com

The Pocket Essential Tintin — Pocket Essentials

£3.99, 96 pgs., available now
Writers: Jean-Marc and Randy Lofficier
reviewed by **Jack Abramowitz**



Short of researching a term paper (or a ***CBG*** article), it's hard to imagine why anyone would need a pocket-sized reference work on Hergé's reporter character Tintin, but here it is.

This is a thorough analysis of a character dating back to the 1920s. Tintin's original adventures continued to be published into the 1970s and after Hergé's death in 1983. They are still in print today.

The book starts with a look at Hergé's life and his occasionally questionable politics and goes on to examine his growth as a creator.

The influences on each story are scrutinized, as is the continuity as a series. The publishing history is painstakingly detailed, noting changes that were made in various editions.

As with many works of the 1930s and 1940s, Tintin frequently depicted different nationalities according to the mores of the times. These depictions sometimes what readers in later years would consider offensive and occasionally required revision upon reprinting.

There are a few shortcomings: As complete as is the analysis of the books, the overview of Tintin in other media is wanting. The font size is a bit smaller than is comfortable.

Finally, there is not a single image, not even on the cover. While fans will come away from *The Pocket Essential Tintin* with a wealth of knowledge, newcomers won't even know what Tintin, Snowy, or Thomson and Thompson look like.

www.pocketessentials.com

Namor #1 — Marvel

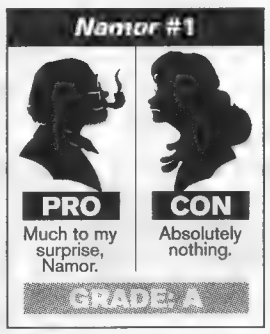
$2.50, color, 32 pgs., available now
Writer: Bill Jemas, Andi Watson; Artist: Salvador Larroca
reviewed by **S.A. Bennett**

You know the comic-book industry is in sorry shape, when they start asking, "What do girls want?" For starters, they want boys, bad ones — not wicked exactly, just a wild and free boy who can vicariously express their own repressed, untamed aspects, and, if he's dreamy (and has a literary license to be 90% naked), so much the better.

All of which makes a less-than-fan-favorite like Namor the perfect candidate for this revamp — but make no mistake, this isn't just for 15-year-old girls. For one thing, there's absolutely stunning art and a script that accomplishes what 50 years of Marvel Comics couldn't: It makes life under the sea seem interesting and Atlanteans more than barbaric malcontents.

If Marvel can just get this in front of its intended audience and gave it time to build (justify it as an inexpensive storyboard for that major motion picture), it might just have another *Origins* on its hands.

www.marvel.com



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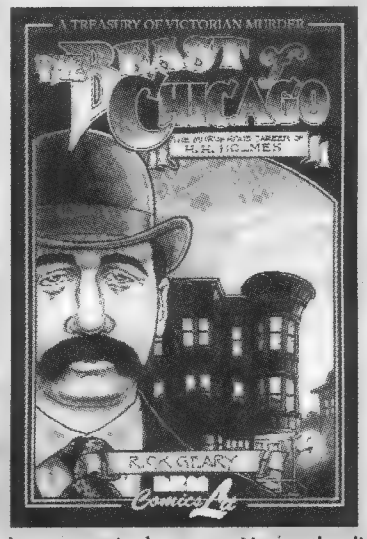

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When Realities Collide — Epoch

$2.95, b/w, 32 pgs., available now
Writer and artist: Rick Lundeen
reviewed by **Jack Abramowitz**

Rick Lundeen, creator of *So You Want to Be a Super Villain*, is back with his send-up of the science-fiction genre.

Commander Gok of the Klungov Empire attends an interplanetary convention. Expecting to room with the rugged Earthman Buck Gordon, he finds himself, instead, with the lithe and prancing Japanese hero Space Prince. To say that Gok encounters culture shock would be putting it mildly.

There are a number of witty observations, such as the "universally convenient translator" and the myriad races that are perfectly human aside from various small bumps on their foreheads. The humor is more in the delivery than in the observations themselves, since these comments on the genre are hardly innovative.

Lundeen's art suits the tongue-in-cheek nature of the comic book, depicting the dry Gok and the effervescent Space Prince in appropriately conflicting styles. The art is frequently dark and tends to get murky. Lundeen might want to try a whiter paper or else lay off the many shades of gray.

www.epochkblamm.com

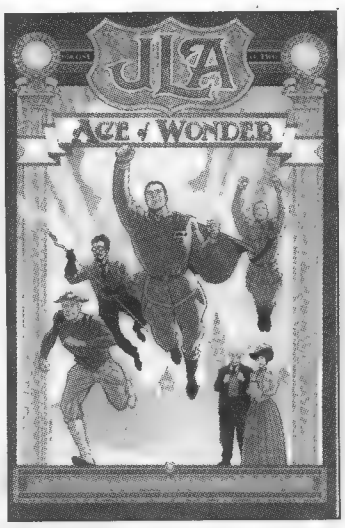
JLA: Age of Wonder #1 — DC

$5.95, color, 48 pgs., available now
Writer: Adisakdi Tantimede
Artists: P.Craig Russell, Galen Showman
reviewed by **S.A. Bennett**

Half the fun of the Elseworlds series is seeing familiar DC universe characters in fancy dress: Vikings, cowboys, knights, *etc.*

But the stories rarely rise to the level of alternative history SF, relying on a gimmick whose novelty wears off quickly, leaving readers with just another superhero story.

At least *JLA: Age of Wonders* has actual ideas in evidence. Few corporately produced comics actually



deal with capitalism, but it's at the core of this one. The conflict between the reimagined Luthor and Superman here isn't Good vs. Evil but Capitalism vs. Utopian Idealism, and, while Lex is as creepy as usual, his side of the argument has validity.

There's a scene in which Superman distributes free "cold wireless lamps" (clear round spheres with no "off" switch; kind of a design flaw) to the masses, which leads to a riot — suggesting he hasn't thought about how to achieve his goals nearly enough.

It's elegantly drawn and cleverly written, the only flaw being that the Steam-Age Starman, Flash, *etc.*, are reduced to mere sidekick status.

www.dcomics.com

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RECORDS SMASHED, NEWS AT 11?

OVERSTREET'S
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RECORDS: HULK SMASH!

With the movie now primed for its June 20 debut, the current comic written by Bruce Jones receiving critical acclaim, and the original classics performing well on the secondary market, the Incredible Hulk is poised to be, well, incredible.

In fact, it's already begun.

First, June the widely reported sale of a CGC certified 9.8 copy of *Incredible Hulk #181* by the Hawaii-based Ideal Collectibles for $19,067.89. The issue, which features the first appearance of the X-Men's Wolverine, is one of two that have been certified in this grade.

More recently an *Incredible Hulk #102* CGC certified 9.6 sold for $1,056. This was the first issue of the long-running Silver Age/Bronze Age and Modern Age series to carry the title, picking up the numbering from what had been *Tales to Astonish*, a title that co-featured the Hulk and Sub-Mariner for a number of years prior to that.

The jade giant has come a long way since he was the fledgling Marvel's first cancellation victim in 1963. The original series lasted just a six issues, though the character survived and gained popularity through guest appearances in other Marvel titles before landing his spot in *Tales to Astonish*.

The recent sales of Hulk reflect the increasing popularity of Marvel's characters as film properties. More importantly, though, they indicate an increasing awareness of the investment features surrounding key titles and issues for comics in general and Marvel's Silver Age and Bronze Age in specific.

The Overstreet Comic Book Price Guide has reflected this phenomenal growth since 1970, when a 9.4 NM copy of *Incredible Hulk #1* was tagged at $11.00. This same book now guides at $17,000, though examples for a 9.4 or higher copy significantly outstrip that mark.

From 1970 through 2002, the year-end closing levels of the Dow Jones Industrials adjusted average climbed from 888.9 to 8,341.63, though it had peaked significantly higher at 10,788.0 in 2000. The increase for the period of 1970-2002, was slightly greater than 938%.

During that same period, the value of a NM 9.4 *Incredible Hulk #1* grew at slightly greater than 1,214%, or approximately 220% above the adjusted performance of the market.

WOLVERINE	9.0	9.2	9.4	9.6	9.8	9.9	10.0
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Wolverine Limited Series #4							
Wolverine #1							
Wolverine #10							
Wolverine #10							

BATMAN RRP VARIANT CLIMBS CHARTS

The Caped Crusader has continued to draw attention for the publishers of runs by artist Jim Lee and writer Jeph Loeb which started with *Batman #608*. In just the five issues since there have been two second printings and one compilation issue required to meet the steadily growing demand. There is also a highly sought after limited variant edition of *Batman #608*, which was produced for the DC RRP retailers group.

The *Batman #608* RRP variant, which was limited to 200 copies and features a variant cover, sold as high as $515 and as low as $455 in March on eBay. Other private transactions were reported in a similar range.

The standard first printing, *Batman #608*, certified by CGC as 9.8 has sold as high as $65.00 in March with a "Signature Series" copy selling for $72.01. The demand extended to 9.6 with sales as high as $49.99.

The second printing of *Batman #608*, with a popular variant cover image which has since been altered as a stamp from DC Direct (DC's toy-making imprint), moved steadily at an uncertified grades 9.4 to 9.8, with a high of $19.99 and low of $3.25.

Steady sales were also reported for bundles of the Loeb & Lee run, which has also seen a collected edition featuring the contents of #s 608 and 609 and a second printing of *Batman #612*, which featured Superman in conflict with Batman. The variant for that issue was created from Lee's unlinked, un-colored pencil art.

ORIGINAL PHANTOM POSTER ART: $2,000

The original art for the three-sheet from the 1943 version of *The Phantom* recently sold for $2,000 in an eBay auction. Artist Glenn Gravatt (1897-1970) created this 12" x 20" one-of-a-kind collectible, which was in the estate of Gravatt's son, Douglas, who passed away in 2002. The piece, reportedly in excellent condition, was obtained along with other items from the estate by the seller.

OVERSTREET'S COMIC PRICE REVIEW

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BACK ISSUES

CBG's weekly nostalgia celebration!

*"At **CBG**, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"*

Character dreams
Everyone has a favorite character. Who would *you* like to see get their own series?

Dear Captain, Page 36

The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

The Tick, created, written, and drawn by **Ben Edlund**, made his first appearance in New England Comics' *Tick* #1 (Jun 88).

20 years ago

Superman III had its world premiere in Washington, D.C., June 12, 1983, in a benefit showing for the Special Olympics. The film opened nationally June 17.

25 years ago

June 22, 1978: By order of the management of Warner Communications, DC Comics cut production across the line by 40%. Canceled were 23 titles, including the entire line of 40-page, 50¢ titles. **Larry Hama** and **Allen Milgrom** were released from their editorial positions, and other staffers were let go. Distribution of comics was changed to twice-monthly shipping to reduce costs. The remaining titles reverted to 32-page 40¢ comics with 17 pages of story, except for six bimonthly $1 "giant" comics. The event became known as the DC Implosion.

30 years ago

Alan L. Light published the first issue of *Golden Funnies* (Jun 73). It was a weekly newspaper reprinting old comic strips. The first issue included *Buck Rogers*, *Dick Tracy*, *Krazy Kat*, *Prince Valiant*, *Superman*, and *Terry and the Pirates*.

65 years ago

The first Golden Age superhero comic book was born: *Action Comics* #1 (Jun 38) introduced **Jerry Siegel** and **Joe Shuster**'s Superman to the world.

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The first Manhunter from Mars

J'onn J'onnz was preceded by another Martian at DC

By **Michelle Nolan**

On a cold, rainy autumn day in 1956, a certain third-grader was mighty confused by what seemed like a really cool old, beat-up *Batman* comic book.

That third-grader was me, and the issue of *Batman* in question was a coverless copy of #78 (Sep 53).

It was the first day I had become blissfully aware of the existence of a treasure trove beyond my wildest dreams: my third-grade teacher's "rainy day box" of second-hand comic books. The box basically consisted of her children's old issues and a few she had confiscated from students who were too embarrassed to ask for them back. She had kept the magic box in her classroom closet until the first day that rain prevented outdoor recess.

Rainy days were never the same again. (At least not until fourth grade, when my teacher was even more wonderful, except for her belief that comic books were a pernicious influence. She made us read books on rainy days.) My eyes lit up, when I realized that here, in this wonderful box, were, not just issues from 1956, but from 1953 (the aforementioned *Batman*), 1951 (*Little Lulu*) and even 1949 (*Walt Disney's Comics & Stories*). All three titles, of course, were still going strong in 1956, but three-year-old comic books and some even older issues seemed absolutely ancient to an 8-year-old third-grader.

But what in the world was this Batman story? The title on the first splash page was "The Manhunter from Mars," and it showed Batman soaring through the air, with a weirdly dressed green man flying ahead of him.

Wasn't there *already* a green-skinned "Manhunter from Mars" in *Detective Comics*? Of course there was — his wonderful stories were among the reasons I'd made *Detective Comics* one of my priorities among the titles I had begun to buy earlier in 1956.

What in the world was *this* version of The Manhunter from Mars in *Batman* #78? It was thoroughly confusing to a third-grader, especially one who still had no idea that the entertaining adventures of The Manhunter from Mars in *Detective Comics* did not appear until #225 (Nov 55).

There was nothing left to do but read the story in *Batman* #78, which turned out to be delightful. It still is, providing you aren't one of those "Batman *noir*" purists who hated seeing him get involved with the likes of green-skinned aliens from Mars in the 1950s.

Of course, I didn't know any better. I had not yet ever seen any of Batman's classic adventures with evil Earthlings of the 1940s. I thought this Manhunter from Mars was pretty cool — but, then, so was the Manhunter from Mars in *Detective Comics*. Was DC cheating? Did one writer forget to consult with another? The questions were endless!

As the story opened, a mysterious green-faced criminal known as The Stranger, complete with trench coat, hat, and dark glasses, was pulling off robberies and stealing weapons at the same time while frustrating Commissioner Gordon. Searching nearby hills, Batman and Robin came across a spaceship operated by a friendly Martian detective — one who more closely resembled a grown-up Martian version of Batmite (who had not been created yet) than J'onn J'onzz, the "real" Manhunter from Mars.

This alien with the bright smile turned out to be Roh Kar, "first lawman of Mars" (whatever that meant), who came to Earth to pursue the villainous Quork. The final half of the story, of course, was devoted to the team-up of the two greatest lawmen in the solar system and their successful pursuit and capture of Quork. Not to mention that the very cool Batman, able to fly thanks to the loan of a "personal jet-flight unit," saved Robin from being strapped on a missile ride to nowhere.

This was pretty heady stuff for an eager third-grade reader who had known of only one Martian Manhunter — the one who was stranded on Earth in the pages of *Detective Comics*. He could fly, but a "personal jet-flight unit" seemed like a good way for the rest of us to get around.

Since this copy of *Batman* #78 was discovered in a coverless state, I wondered for a long time how the story must have been illustrated on the cover. Imagine my consternation several years later, when I finally located a complete copy and discovered the cover feature was "Batman of the Mounties." Of course, this turned out to be a cool story, too, especially since I had always been fascinated by tales of the Royal Canadian Mounted Police. (Sergeant Preston and his great dog Yukon King were special favorites on television, complete with the music of the wonderful *Donna Diana* Overture by Emil Nokolaus von Reznicek.)

There was yet another highly cool story in *Batman* #78 — "The Sinister Stamps!" This was an old-fashioned Batman mystery involving stamp collecting. It's a pip of a story, still one of the best Batman tales of the 1950s.

Another mystery involving *Batman* #78 was why it contained 40 pages (not counting the covers), when most comics of the day had only 32 (again, not counting covers). Who could have guessed that DC, virtually alone among comics companies, produced some of its most popular comics in 44-page editions until midway through 1954, following the cut from 52-page comics, most of which DC had abandoned late in 1951.

I absolutely *had* to have this issue of *Batman* — not to mention the old copies of *Little Lulu* and *Walt Disney's Comics & Stories* — so I brought in six new comics the next day and convinced my teacher to take them in trade for the three old ones. My teacher was astonished at this proposal, but you know who got the better of that deal! ✦

INSIDE THIS SECTION

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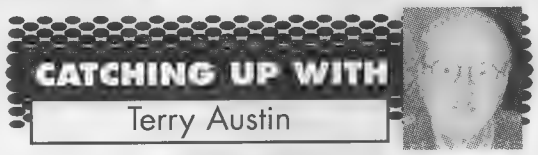
Saving *X-Men*

Inker Terry Austin came onto a series that was failing for the second time



By **George Nelson**

It might come a surprise to moviegoers who contributed to *X2: X-Men United*'s $85.6 million opening weekend, but barely a dozen issues into its revival in the '70s, *X-Men* was in danger of cancellation again, Terry Austin recalled.

"That was how John [Byrne] and I got on *The X-Men*," said the veteran inker, who, with penciller Byrne, joined writer Chris Claremont on what is generally acknowledged to be the run that launched the title's ascendance. Austin, who started out as an assistant to inker Dick Giordano, is working on the *Superman: Strength* mini-series for DC — reuniting him with his *Superman Adventures* penciller Aluir Amancio. He's also inking *Peacekeeper* for Future Comics and doing an occasional *Elvira* story.

AS A MATTER OF FACT, I THINK I'LL ENJOY IT, TOO.
GODS, THIS FEELS... MARVELOUS! WE X-MEN HAVE BEEN FIGHTING SO HARD, FOR SO LONG...
...I'D ALMOST FORGOTTEN WHAT IT'S LIKE TO RELAX.

Austin said that Editor Archie Goodwin had told him that the revived *X-Men*, with Claremont and artist Dave Cockrum, wasn't selling.

"Dave was obviously doing good work; Chris was writing good stories; but it was bimonthly, and the feeling was that people didn't get involved in the storyline of a bimonthly book." Goodwin had told him that the options were to cancel the series or to bring Byrne and him on as the art team and try to bring *X-Men* up to monthly publication.

"They opted to hire John and me, and I guess we wouldn't be going to see an *X-Men* movie, if they'd gone the other route," Austin said.

Around the same time he started on *X-Men*, Austin also was the inker on the Batman feature in DC's *Detective Comics*. That run, with writer Steve Englehart and penciller Marshall Rogers, has come to be considered one of the definitive interpretations of the character.

"Even at the time," he said, "I knew it was something special — which is why I stuck on the book until Steve's stories were through. I was having some problems with DC and I didn't want to miss the end of that arc. Once that ended, the problems came to a head, and I walked off."

However, Austin said he didn't realize until after he and Byrne had left *X-Men* what their stint on the series had meant to the title. At a convention both were attending in San Francisco, fans brought piles of copies for them to sign.

"I think about the time we got off — John and I — the train was really rolling at that point. I'm really sorry that we ended up getting off that early. I was having a great time," he said, "but the other guys weren't, so that's life."

Though primarily known for his inking, Austin said he also enjoyed writing such series as *Power Pack*.

More recently, Austin inked the *Superman Adventures* title, based on the WB Network's animated series. He said he sought the assignment in part because he was such a fan of the animated show.

"I remember at the time there was skepticism, and I actually had to do samples for it, because they didn't think I could do it. To their amazement and mine, I ended up getting the job," he said. He said it was important to have comics that are geared toward younger readers.

"One of our problems now is comics aren't where kids can find them, because they're in comics shops. Certainly, when we were kids, they were in every drugstore, every hardware store," he said, adding that he leaves copies of *Superman Adventures* in doctors' and dentists' offices.

"Every dental hygienist or doctor or receptionist has kids. I give them to them. They take them home. They say their kids love them, they read them over and over and over, and of course, there's nowhere for them to buy them. So that's the big problem that we have now. I think that, if this industry is going to survive, they've got to get comics to the kids — and nobody seems willing to do that.

"That's one of my pet peeves.

"That was why I got so involved in that book." ✦

IN BRIEF ...

Police charge Collins

Police entered the apartment of Katherine Collins May 13, confiscated what the San Francisco *Examiner* termed "the largest stash of magic mushrooms this city has seen in 20 years," and accused the former comic-book creator of drug possession.

Collins is known for creation (as Arn Saba) of one of the best-loved characters in independent comics of the 1980s: Neil the Horse. Designed to look like a cartoon animal out of the world of early animation, the sweetly innocent Neil adventures with the smoking cat Soapy and the lovely doll Poupée. Issues (published by Aardvark-Vanaheim) frequently featured words and music for songs, as well.

Collins has been charged with possession with intent to sell marijuana and psilocybin and said the nature of her case "is to do with compassionate care of the sick and dying, not immense drug profits. I personally own nothing but the books and furniture in my small apartment. I have no health insurance, no pensions, no investments or holdings of any kind in the U.S. or anywhere else. ... I have tried to help the sick and impoverished to live without pain."

BIRTHDAYS and INDUSTRY EVENTS

Mon 9 JUN

CBG #1545 ships

Born on this date:
Helen Ramirez
Bob Bolling (1928) – **75** years ago
Chris Kalnick (1951) – **50** years ago
George Pérez (1954)
Tim Eldred (1965)

Tue 10 JUN

Born on this date:
Charles Vess (1951)
Howard Simpson (1959)
Scott McCloud (1960)
Bill Anderson (1963) – **40** years ago
Matt Holey (1970)

Wed 11 JUN

Born on this date:
Rich Margopoulos (1949)
Susan van Camp (1959)
Kevin Paul Shaw Broden (1967)
Terry Collins (1967)

New Comics Day! Scheduled to ship:

CrossGen: *Lady Death* #5, *Negation* #19, *Sigil* #37

Dark Horse: *Blade of the Immortal* #79, *Lone Wolf 2100* #10

DC: *Blood and Water* #4, *Gotham Central* #8, *JSA* #49

Image: *G.I. Joe* #19, *Liberty Meadows* #32

Marvel: *411* #3, *Iron Man* #69, *Thor* #65

Thu 12 JUN

Born on this date:
Len Wein
Dave Berg (1920)
Heorge Olshevsky (1946)
Scott Roberts (1956)

Fri 13 JUN

Born on this date:
Jon D'Agostino (1929)
Frank Cirocco (1956)

Sat 14 JUN

Born on this date:
Sam Grainger
Paul Kupperberg (1955)
Bill Webb (1957)
Mark Heiki (1958) – **45** years ago
Den Beauvais (1962)
Mike Bannon (1963) – **40** years ago
Zolastraya (1965)

Sun 15 JUN

Born on this date:
Ross Andru (1925)
Neal Adams (1941)
Don McGregor (1945)
Rick Stasi (1952)
Brent Anderson (1955)

CBG Customer Service Award

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2 NM 50.00
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3 NM 50.00
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4 NM 50.00
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4 NM 50.00
6 NM 50.00
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11 NM 50.00
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3 NM 50.00
SUPERMAN
1 NM 50.00
2 NM 50.00
WONDER WOMAN
1 NM 50.00
WORLD'S FINEST
2 NM 50.00

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1 NM 18.00
2 NM 12.00
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8 NM 6.00
17 NM 4.00
19 NM 4.00
20 NM 4.00
21 NM 4.00
25 NM 4.00
26 NM 24.00
27-97 NM 4.00

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1 VF 3.00
2 NM 3.00

DC GRAPHIC NOVEL
1 NM 15.00
3 NM 15.00
5 NM 15.00
7 F+ 7.00

DC SCI-FI GRAPHIC NOVEL
1 VF 9.00
3 NM 15.00
5 NM 20.00
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16 VF/NM 14.00
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1 NM 10.00
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DEAD OF NIGHT
2 VF/NM 10.00
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1 F+ 15.00
2 VF 20.00
3 VF/NM 16.00
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6 VF/NM 15.00
7 NM 24.00
8 NM 18.00
9 VF/NM 12.00
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26 G/VG 3.00
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DEADMAN/NEAL ADAMS
1 NM 6.00
2 NM 5.00
3 NM 3.00
6 NM 3.00
7 VF/NM 3.00
DEAN MARTIN & JERRY LEWIS
24 VG/F 35.00
34 G 12.00
DEAR LONELY HEART
7 VF 38.00
DEAR LONELY HEARTS
2 VG+ 20.00
DEATH DEALER
1 NM 12.00
2 thru 4 NM 8.00
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2 NM 5.00
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7 NM 5.00
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DEBBI
1 VG/F 10.00
DEBBI'S DATES
9 VG/F 5.00
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3 NM- 30.00
5 VF/NM 25.00
6 VG 4.00
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11 NM- 30.00
12 VF+ 10.00
13 VF+ 10.00
14 VF/NM 12.00
15 VG 4.00
15 NM 18.00
16 NM 18.00
17 NM 12.00
18 NM 12.00
19 NM 12.00
20 VF/NM 8.00
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28 NM 10.00
29 NM 10.00
31-49 NM 5.00
50-152 VF/NM 3.00
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1 VF+ 35.00
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DEFENDERS OF THE EARTH
1 NM 5.00
2 NM 3.00
4 NM 5.00
DEJA-VU
1 NM 8.00

DELL GIANTS
ABRAHAM LINCOLN LIFE STORY
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1 FR 8.00
3 VF- 55.00
7 VG 16.00
8 VG 16.00
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1 F+ 38.00
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4 VG 16.00
BUGS BUNNY'S VACATION FUNNIES
1 VG 28.00
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1 VG 100.00
1 G 45.00
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3 VF 88.00
4 VF+ 95.00
8 VG 36.00
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33 VG 16.00
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DISNEYLAND BIRTHDAY PARTY
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52 VF 48.00
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44 NM- 220.00
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43 G- 15.00
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8 VG 35.00
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4 VF- 120.00
6 VG+ 35.00
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TARZAN
37 VG 16.00
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TOM AND JERRY WINTER FUN
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TREASURY OF DOGS
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VACATION PARADE
1 VG 125.00
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101 Dalmatians VF/NM 25.00
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Atlantis 1188 VG 22.00
Babes In Toyland 1282 (FC) F+ 55.00
Babes In Toyland 1282 (FC) G/VG 20.00
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Don't Give Up The Ship 1049 F 20.00
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Dumbo (2nd) 668 (FC) F- 24.00
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Gay Purr-ee NM 60.00
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Greyfriars Bobby F+ 25.00
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Hatari 12-340-301 F- 20.00
Hercules 1006 (FC) F- 25.00
Horsemasters F 36.00
Huckleberry Finn 1114 (FC) VG 10.00
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In Search Of Castaways VG/F 15.00
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Jason & The Argonauts VG 18.00
Journey To Center Of Earth G/VG 20.00
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Kidnapped 10080-306 VF 15.00
Kidnapped FC 1101 VF- 40.00
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Lancelot & Guinevere G/VG 8.00
Last Of The Fast Guns NM 85.00
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Lion 10035-301 NM 28.00
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Mary Poppins 30023-501 F+ 25.00
Maya G 4.00
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Mutiny On The Bounty VF- 18.00
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National Velvet 1312 (FC) VF/NM 30.00
Night Of The Grizzly F+ 14.00
Nikk, Wild Dog F/VF 12.00
North To Alaska VG/F 40.00
North To Alaska F 55.00
Old Ironsides 874 (FC) VG 12.00
Old Yeller (Dell) F+ 25.00
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P.T. 109 F/VF 24.00
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Pinocchio 10089-310 G/VG 5.00
Quentin Durward VG/F 15.00
Quentin Durwald VF- 40.00
Reb Roy 544 VG+ 9.00
Robin Hood 10169-506 VG 5.00
Robin Hood 413 (FC) VG 20.00
Runaway F+ 12.00
Shaggy Dog 985 (FC) F- 18.00
Sir Walter Raleigh 644 VG+ 15.00
Ski Party F- 15.00
Sleeping Beauty 30042-009 VF 42.00
Sleeping Bea.ty 30042-009 VF/NM 60.00
Snow White 10091-310 VF/NM 26.00
Snow White 382 (FC) VG+ 25.00
Son Of Flubber VF+ 24.00
Sons Of Katie Elder F/VF 75.00
Spartacus 1139 (FC) VF/NM 125.00
Summer Mag c 10076-309 VF 45.00
Sword And The Rose 505 (FC) VG 16.00
Sword And The Rose 505 (FC) VF/NM 80.00
Sword In Stone VF- 40.00
T H E. Cat 12-109-612 F+ 10.00
Tammy Tell Me True F 20.00
Ten Who Dared 1178 (FC) VF 50.00
That Darn Cat 10171-602 VF 40.00
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Thief Of Badhdad VG 12.00
Three Stooges Meet Hercules VF+ 65.00
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2 NM- 18.00
3 F+ 8.00
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5 VF 12.00
6 VF 9.00
7 VF 9.00
8 NM- 15.00
9 F+ 8.00
10 VF 9.00
11 VF/NM 10.00
12 VF/NM 10.00
13 F+ 8.00
14 NM 15.00
15 VF 9.00
16 VF/NM 10.00

DEMON ANNUAL
2 NM 20.00

DEMON WITH A GLASS HAND GRAPHIC NOVEL
NN NM 20.00

DEN (RICHARD CORBEN)
1 NM 6.00
2 thru 8 NM 5.00

DENNIS THE MENACE
20 VG/F 20.00
20 FR 5.00
21 F/VF 30.00
22 F/VF 30.00
23 F/VF 30.00
26 VF 45.00
30 G/VG 8.00
44 G/VG 4.00
48 G/VG 4.00
59 VG/F 5.00
72 F/VF 10.00
85 VG+ 4.00
91 VG 4.00
102 F+ 5.00
103 F 4.00
108 NM 12.00
109 NM 12.00
110 NM 12.00
115 VF/NM 15.00
130 NM 15.00
135 VF/NM 5.00

DENNIS THE MENACE (GIANTS)
6 (Hawaii) G 12.00
7 VG- 8.00
8 VG 10.00
9 G+ 8.00
14 F/VF 18.00
15 VG+ 6.00
63 VG 3.00

DENNIS THE MENACE (MARVEL)
1 NM 10.00
2 NM 7.00
3 NM 7.00
11 NM 7.00

DENNIS THE MENACE AND HIS FRIENDS
6 NM- 10.00
22 VF/NM 6.00

DENNIS THE MENACE BONUS MAGAZINE
78 F+ 6.00
79 VF/NM 10.00
80 VF 8.00
84 NM 15.00
95 NM- 10.00
129 VG 3.00
138 F+ 4.00

DENNIS THE MENACE DIGEST (MARVEL)
3 NM 10.00

DENNIS THE MENACE FUN BOOK
1 G 5.00

DEPUTY
1077 (FC) VF- 85.00
1077 (FC) F+ 50.00
1130 (FC) VF- 65.00
1130 (FC) F+ 35.00

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155 VG 125.00
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258 VG- 55.00
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282 VG 30.00
285 F- 40.00
288 VG+ 35.00
288 F/VF 70.00
293 F- 45.00
295 F+ 55.00
295 VG 30.00
295 VG 35.00
296 VG/F 40.00
297 VG/F 40.00
299 F/VF 60.00
300 VG+ 24.00
301 F+ 35.00
305 F+ 25.00
309 VF- 45.00
309 F/VF 35.00
309 F 28.00
312 FR/G 5.00
315 VG 15.00
316 VG 15.00
316 F+ 30.00
317 VG+ 18.00
318 VG 16.00
319 NM- 85.00
321 F+ 30.00
323 VG 14.00
324 F+ 30.00
324 VG/F 20.00
326 VF+ 60.00
327 G 12.00
328 VG 25.00
328 VF- 65.00
329 F+ 25.00
331 F- 16.00
333 VG 10.00
335 VF/NM 45.00
336 VG 10.00
338 F+ 12.00
342 VG/F 10.00
343 VG 8.00
345 VG 8.00
346 VG+ 9.00
348 VF- 30.00
349 F+ 16.00
351 VG 8.00
352 F+ 18.00
353 F+ 18.00
354 VG+ 10.00
355 F- 12.00
356 VG+ 10.00
357 F 15.00
358 VF 34.00
359 VG+ 45.00
359 VG 28.00
360 VG 10.00
360 F+ 20.00
361 F/VF 28.00
361 F+ 20.00
362 VG/F 10.00
362 G 4.00
363 VG/F 10.00
364 VG 10.00
365 VF- 40.00
365 VG+ 15.00
366 VF+ 38.00
366 F+ 18.00
367 F+ 18.00
368 F+ 18.00
369 F/VF 35.00
369 VG/F 15.00
370 VF 34.00
371 VF 40.00
371 VG 12.00
372 VF 29.00
372 VG 8.00
373 VF/NM 38.00
374 VF 29.00
374 VF 29.00
375 VF/NM 38.00
375 VG/F 9.00
376 VF 30.00
376 VG+ 9.00
377 VF/NM 38.00
378 VF/NM 38.00
379 F/VF 22.00
380 NM- 45.00
380 VF/NM 38.00
381 VF+ 35.00
381 VG/F 9.00
382 VF 29.00
382 FR 3.00
383 NM- 55.00
383 VF/NM 38.00
383 VG+ 8.00
384 VF 29.00
385 F+ 15.00
387 NM- 60.00
387 VF/NM 50.00
388 F+ 20.00
388 VF/NM 45.00
389 F- 10.00
390 F+ 15.00
391 VF/NM 28.00
392 VF 24.00
393 VG 7.00
394 VF/NM 28.00
395 VF 29.00
395 F- 10.00
396 VF+ 26.00
397 F/VF 22.00
397 F+ 15.00
398 VF/NM 28.00
400 VG 18.00
401 VG 8.00
402 F- 10.00
406 F+ 15.00
409 VF 24.00
410 VF/NM 38.00
413 F+ 12.00
415 VF/NM 28.00
417 F/VF 18.00
417 VF/NM 38.00
420 VF+ 26.00
421 VF/NM 25.00
421 F/VF 18.00
422 VG 6.00
423 F/VF 16.00
424 VF/NM 30.00
425 VF/NM 18.00
427 VF/NM 16.00
428 F/VF 10.00
429 F+ 8.00
430 VF/NM 18.00
431 NM 24.00
431 VG 4.00
432 VF 13.00
433 F+ 8.00
434 VF/NM 18.00
435 F/VF 10.00
436 VF 13.00
437 VG 7.00
437 VF 24.00
438 VF 35.00
439 F/VF 28.00
439 F+ 18.00
440 NM- 35.00
440 F+ 20.00
441 VG/F 12.00
441 F+ 18.00
442 NM 65.00
442 VF 35.00
443 F+ 18.00
443 NM 65.00
444 VF+ 40.00
445 F/VF 28.00
445 VG 10.00
446 F/VF 8.00
447 NM 20.00
447 VF/NM 13.00
448 G/VG 3.00
448 VF 10.00
450 NM 18.00
451 VF/NM 14.00
452 VF/NM 14.00
453 NM- 16.00
454 VF/NM 14.00
455 NM 18.00
455 F 6.00
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457 VF 10.00
458 NM 18.00
458 NM- 18.00
458 VF/NM 13.00
459 NM- 16.00
459 VF/NM 13.00
460 NM 18.00
460 VF/NM 12.00
461 VF/NM 12.00
462 NM- 14.00
462 VF 10.00
463 VF 10.00
466 NM 30.00
467 NM- 28.00
468 NM 30.00
469 NM- 25.00
470 NM 18.00
470 VF 10.00
471 VF/NM 25.00
472 VF/NM 25.00
473 G/VG 3.00
473 VF/NM 28.00
474 NM- 30.00
474 VF+ 22.00
475 VF/NM 40.00
475 F+ 12.00
476 F- 10.00
476 (CGC) 9.2 95.00
477 VF/NM 25.00
477 F/VF 12.00
478 NM 33.00
478 VF 19.00
479 NM 33.00
479 NM- 33.00
480 VF/NM 12.00
481 VF/NM 15.00
482 VF/NM 13.00
483 VF/NM 15.00
485 NM 14.00
486 F- 3.00
487 NM 14.00
488 NM- 12.00
489 VF/NM 10.00
490 NM- 12.00
491 NM 14.00
492 NM- 12.00
493 NM 14.00
494 NM- 12.00
495 NM- 12.00
496 NM 9.00
497 VF 6.00
498 VF/NM 7.00
499 NM 9.00
500 NM 16.00
501-523 NM 6.00
524 NM 8.00
525 NM 9.00
528 NM 5.00
531 NM 5.00
532 NM 8.00
534-573 NM 5.00
575 NM 10.00
577 NM 8.00
578 NM 8.00
579-700 NM 3.00

DETECTIVE ANNUAL
1 NM 5.00

DETECTIVES
1168 VG 20.00

DEVIL DINOSAUR
1 NM- 15.00
2 NM- 8.00
3 F/VF 5.00
4 VF/NM 7.00
5 VF 6.00
6 VF 6.00
7 F+ 4.00
8 VF 6.00

DEXTER'S LABORATORY
1 NM 10.00
2 NM 6.00
3 thru 10 NM 4.00

DICK TRACY
1 FR 25.00
6 VG 40.00
66 G/VG 15.00
67 G/VG 15.00
74 VG 20.00
76 VG 20.00
80 VG 20.00
90 VG/F 20.00
95 G/VG 8.00
96 VG/F 20.00
97 VG/F 20.00
99 F- 22.00
100 F 30.00
103 F+ 30.00
106 VG 16.00
109 F+ 30.00
110 F+ 35.00
121 F+ 35.00
134 VG 16.00

DICK TRACY (GLADSTONE)
2 NM 5.00

DICK TRACY: LARGE FEATURE COMICS
8 NM 15.00
11 NM 12.00
13 NM 12.00

DICK TURPIN (DISNEY)
1 VF/NM 24.00

DIRTY PAIR (ECLIPSE)
1 thru 4 NM 5.00

DIRTY PAIR/ SIM HELL
1 thru 4 NM 5.00

DISNEY COMIC ALBUM
4 thru 8 NM 10.00

DISNEY MOVIE BOOK (ROGER RABBIT)
1 NM 12.00

DISNEYLAND BIRTHDAY PARTY
NM- 12.00

DISTANT SOIL, A (WARP, MAG)
1 NM 10.00
2 NM 7.00
3 NM 6.00
4 NM 6.00
5 VF 4.00

DIVINE RIGHT (GLO-IN-DARK)
8 NM 20.00

DIVINE RIGHT PREVIEW
1 NM 6.00

DOBIE GILLIS
3 VF 85.00
15 FR 5.00
18 VG/F 20.00
26 VF- 54.00

DOC SAVAGE
7 NM 12.00

DOC SAVAGE (1972)
1 NM 20.00
2 VF 9.00
4 VF 7.00

DOC SAVAGE (MAG)
1 NM 16.00
2 VF/NM 7.00
4 VF 6.00
6 VF 7.00
7 VF/NM 7.00

DON WINSLOW
11 VF+ 115.00
18 VF- 95.00
37 VG+ 30.00

DONALD & MICKEY
25 NM 5.00
30 NM 5.00

DONALD AND THE WHEEL
1190 (FC) F/VF 40.00

DONALD DUCK
27 F 33.00
28 VG 20.00
41 VG 10.00
42 VF- 30.00
43 F+ 24.00
44 G/VG 7.00
45 VF/NM 120.00
45 G- 10.00
48 VG+ 10.00
49 F/VF 28.00
51 F/VF 30.00
52 FR 7.00
52 F+ 50.00
53 VG/F 10.00
53 VF/NM 45.00
54 VF+ 120.00
55 F- 18.00
56 VG/F 10.00
56 VF/NM 45.00
57 VF+ 40.00
57 VF/NM 45.00
58 F- 14.00
58 VF+ 40.00
59 VG 10.00
60 VF- 85.00
61 F+ 15.00
63 G 4.00
64 VG 8.00
66 VG 8.00
68 VG+ 25.00
71 VG 7.00
72 VF/NM 38.00
72 VG+ 6.00
73 VG 7.00
86 F+ 15.00
87 VG/F 10.00
89 F+ 15.00
90 G+ 5.00
97 F 10.00
110 VG+ 5.00
111 VG+ 5.00
113 VG+ 5.00
114 VG 5.00
115 F+ 10.00
116 VG 4.00
117 VG/F 5.00
135 F- 5.00
139 VG+ 3.00
142 VF 12.00
143 F- 4.00
144 VF/NM 15.00
145 VG 3.00
147 VG 3.00
155 VG 3.00
156 F+ 5.00
160 VG+ 3.00
177 F 6.00
181 F/VF 6.00
186 NM- 14.00
187 F+ 5.00
198 F+ 5.00
201 F+ 4.00
210 NM 10.00
212 NM- 10.00
227 NM- 16.00
236 NM- 12.00
240 NM- 12.00
246 NM- 20.00
247-251 NM 15.00
252 NM- 5.00
253 NM- 8.00
254 NM 6.00
279 VF+ 5.00
280 NM- 7.00
281 NM- 5.00
283 NM- 5.00

DONALD DUCK (FOUR COLOR)
189 FR 35.00
199 FR- 35.00
203 FR/G 35.00
223 FR 35.00
263 PR 10.00
282 G+ 32.00
282 VG/F 75.00
300 G/VG 45.00
308 F/VF 175.00
318 VG+ 55.00
328 VG 55.00
339 F/VF 40.00
367 G+ 30.00
394 VG+ 35.00
394 F/VF 90.00
408 VF 195.00
408 VG 50.00
1109 G- 6.00
1190 VF 50.00

DONALD DUCK ADVENTURES
1 NM 6.00
2 NM 3.00
3 NM 3.00

DONALD DUCK ALBUM
1 VG/F 12.00
2 F/VF 24.00
995 VG 10.00
1140 VF 42.00
01-204-207 F 12.00

DONALD IN MATHEMAGIC LAND
1198 VF/NM 60.00

DOOM PATROL
96 VG 14.00
100 G/VG 12.00
103 VG 8.00
104 VG/F 10.00
105 VG/F 10.00
107 VF 30.00
108 VG- 6.00
110 G/VG 6.00
112 G+ 4.00
113 F+ 14.00
114 VG 6.00
115 VG 6.00
122 VG+ 3.00
123 VF/NM 8.00

DOOMSDAY + 1
2 NM 12.00
3 NM 12.00
4 NM 12.00
9 VG 3.00

DOOMSDAY SQUAD
1 NM 4.00
2 NM 4.00
3 NM- 3.00
4 NM 4.00
5 NM 4.00
7 NM 4.00

DOORWAY TO NIGHTMARE
2 VF 6.00

DOTTY
40 F+ 10.00

DOTTY DRIPPLE
42 G 3.00

DOTTY DRIPPLE AND TAFFY
801 VG 5.00

DOUBLE-DARE ADVENTURES
1 VG 12.00

DOVER THE BIRD
1 G+ 8.00

DR. KILDARE
2 VG 12.00
3 F+ 28.00
5 VF/NM 60.00
7 F+ 28.00
9 NM- 80.00

DR. STRANGE (60'S)
169 F/VF 90.00
170-173 VF/NM 38.00
173 NM 50.00
174 NM 50.00
174 VF/NM 38.00
175 VF/NM 38.00
177 F- 10.00
178 VF/NM 33.00
180 VF/NM 33.00
181 F+ 15.00
182 VG/F 8.00
183 VG 8.00

DR. STRANGE (70'S)
1 VF 38.00
2 VF+ 20.00
3 NM- 15.00
4 NM- 15.00
5 NM 9.00
7 NM 9.00
8 VF 6.00
10 VF 6.00
12 VF 3.00
15 NM 4.00
16 NM 5.00
17 NM- 4.00
18 NM 4.00
19 NM 4.00
20 VF 3.00
22-34 NM 4.00

DR. STRANGE SPECIAL EDITION
1 NM 4.00

DRACULA 1979 (WARREN)
5 VF/NM 10.00

DRACULA LIVES
2 F+ 15.00
5 NM 25.00

DRAG CARTOONS VOL. 9
2 VG/F 5.00

DRAG N' WHEELS (CHARLTON)
49 VF 15.00

DRAG STRIP DITMOBILES
4 NM 45.00
11 NM- 32.00

DRAGON CHIANI (TRUMAN/ BRADSTREET)
1 NM 10.00

DRAGONLANCE (DC GRAPHIC NOVEL)
4 NM 10.00
5 NM 13.00

DRAWN & QUARTERLY
1 NM 7.00
2 NM 7.00

DREAMS (ADAMS, WRIGHTSON, FRAZETTA)
VF 10.00

DRIFT MARLO
01-232-207 VG+ 6.00

DUCK ALBUM
353 G 8.00
450 VG 12.00
492 VG 10.00
560 G/VG 7.00
649 VF- 30.00
726 VG/F 10.00
782 F/VF 28.00
840 F/VF 28.00

DUCK TALES
1 NM 7.00

DUCKMAN (MOB FROG SAGA)
1 NM 6.00
2 NM 5.00
3 NM 5.00

DUCKMAN (TOPPS)
1 NM 6.00
2 NM 5.00
3 NM 5.00
4 NM 5.00
5 NM 5.00

DURANGO KID
31 F+ 40.00

DYNAMO
1 F+ 33.00
2 FR 3.00

DYNOMUTT
2 VF/NM 18.00

E MAN (CHARLTON)
1 VF/NM 15.00
2 VF 6.00
3 VF 6.00
4 VF/NM 7.00
7 VF 7.00
8 VF 7.00
9 NM 12.00
10 VF/NM 8.00

EARTH X
5 thru 10 NM 5.00
X NM 5.00

EC CLASSIC REPRINT
3 VF/NM 7.00
5 VF/NM 7.00
6 NM 9.00
7 NM 9.00
9 VF/NM 7.00

ECLIPSE GRAPHIC ALBUM SERIES
5 NM 20.00
6 NM 12.00
7 VF/NM 10.00

ECLIPSE MAGAZINE
1 VF 6.00
3 thru 7 NM 6.00
8 VF 6.00

EERIE (AVON)
14 VG+ 70.00

EERIE (WARREN)
2 F+ 35.00
3 VF 48.00
4 VF 25.00
5 VF+ 28.00
6 VF+ 28.00
9 VF 25.00
10 VF/NM 33.00
15 F- 12.00
16 VF 18.00
19 F/VF 15.00
21 VF/NM 24.00
24 NM 30.00
25 VF/NM 35.00
28 NM 28.00
70 NM 18.00
71 NM 24.00
80 F- 6.00
81 NM 24.00
82 NM 28.00
95 VG 6.00
99 F+ 7.00
100 NM 18.00
101 NM- 14.00
121 NM 16.00
126 NM 15.00
134 VF+ 10.00
137 NM- 18.00

EH!
7 VF+ 110.00

EIGHTBALL
14 NM 5.00
15 NM 5.00
17 NM 5.00
18 NM 5.00

EIGHTY PAGE GIANT
2 VG 45.00
2 G/VG 28.00
4 F+ 75.00
5 F/VF 120.00
5 VG 35.00
6 VG/F 35.00
9 VG+ 34.00
10 VF- 100.00
10 VG+ 30.00
11 VG+ 30.00
11 F- 40.00
12 F+ 75.00
12 VF- 100.00
13 F/VF 10.00
14 F+ 60.00
14 VG+ 25.00
15 F+ 60.00
15 F- 35.00

ELEKTRA ASSASSIN
1 thru 8 NM 5.00

ELFQUEST MAGAZINE (WARP)
1 thru 21 NM 6.00

ELMER FUDD (FOUR COLOR)
558 F+ 12.00
725 VG+ 7.00
977 NM- 32.00

ELRIC (SAILOR ON THE SEAS OF FATE)
1 NM 3.00
2 NM 3.00

ELRIC (WINDY CITY)
1973 1 VF 20.00

ELSIE THE COW (BORDEN GIVE AWAY, 1957)
VF 25.00

ELVIRA, MISTRESS OF DARK MOVIE
1 NM 5.00

EMERGENCY
1 NM 40.00
1 NM- 30.00
1 VF 20.00
1 (CGC) 9.4 100.00

ENSIGN O'TOOLE (DELL)
2 VG 5.00

EPIC GRAPHIC NOVEL: SOMEPLACE STRANGE
NM 12.00

EPIC ILLUSTRATED
2 NM 8.00
4 NM 8.00
8 NM 8.00
9 NM 8.00
11 VF/NM 6.00
12 VF/NM 6.00
13 NM 9.00
14 VF/NM 6.00
19 VF- 4.00
21 NM 12.00
28 NM 12.00
29 F+ 3.00
30 VF 6.00
32 NM 15.00
33 VF/NM 8.00
34 NM 22.00

EROTIC WORLDS OF FRANK THORNE
1 NM 5.00
3 thru 6 NM 4.00

ETERNALS
1 NM 16.00
2 thru 17 NM 9.00
19 VF 6.00

ETERNALS ANNUAL
1 VF 6.00

EVEL KNIEVEL
1 VG 6.00

EVERYTHING'S DUCKY
1251 (FC) F- 10.00

EVIL ERNIE (ETERNITY)
1 NM 65.00
1 VF 35.00
2 NM 50.00
4 NM 35.00
5 NM 35.00

EVIL ERNIE (RESURRECTION)

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1543)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

133 VG+ .8.00
134 F/VF .18.00
136 VG .8.00
137 VF .24.00

FOREIGN INTRIGUES
15 VG+ .15.00

FOREVER PEOPLE
1 VF .40.00
1 F/VF .30.00
2 VF/NM .28.00
3 VF/NM .28.00
3 VG .6.00
4 VF .23.00
4 VG/F .8.00
5 F+ .15.00
6 VF .23.00
7 VF/NM .28.00
8 VF/NM .28.00
9 NM .40.00
9 NM .40.00
10 NM- .22.00
10 NM .25.00
11 NM- .22.00
11 VF/NM .18.00

FORTUNE'S FRIENDS
(GN) NM .7.00

FOUR STAR BATTLE TALES
1 NM .35.00
2 NM- .16.00
4 VF .10.00
5 NM- .16.00

FOUR STAR SPECTACULAR
1 NM .18.00
2 thru 6 NM .10.00

FOX AND THE CROW
37 VG .22.00
38 VG+ .25.00
40 F- .30.00
41 VF- .45.00
42 F/VF .18.00
102 G+ .3.00

FOXY FAGAN
2 G/VG .12.00
5 VG/F .18.00

FRACTURED FAIRY TALES
1 VF- .80.00

FRAGGLE ROCK
1 NM .6.00
2 NM- .5.00
3 NM .5.00

FRANCIS
1090 (FC) F+ .12.00
335 (FC) G+ .10.00
655 (FC) G/VG .4.00
698 (FC) G- .4.00
810 (FC) G- .3.00
863 (FC) VG .6.00
906 (FC) VG/F .8.00
953 (FC) VG+ .7.00
991 (FC) F+ .12.00

FRANK BRUNNER'S SEVEN SAMUROID
VF .7.00

FRANK FRAZETTA FANTASY ILLUSTRATED
3 VF/NM .8.00
5 NM .6.00
7 NM .6.00
2 (Variant Cvr) NM .15.00

FRANKENSTEIN (MARVEL)
1 F+ .16.00
3 VF/NM .18.00
4 VF+ .16.00
5 VF/NM .18.00
6 VG+ .4.00
7 VF .12.00
8 VF/NM .28.00
10 VF/NM .15.00
11 VF+ .10.00
12 NM- .15.00
13 VF .9.00
14 VF/NM .10.00
15 VF/NM .10.00
16 NM .15.00
18 VF .11.00

FRANKENSTEIN (PRIZE)
28 F+ .80.00

FREDDY
39 VF .10.00

FREEDOM FIGHTERS
1 VF/NM .13.00
2 NM .10.00
3 NM .10.00
6 F+ .4.00
7 VG .3.00
9 NM .10.00
10 thru 15 NM .12.00

FRIDAY FOSTER (DELL)
1 VF .20.00

FRISKY FABLES
Vol 2 #2 G+ .10.00

FRITZI RITZ
51 VG .10.00
54 F+ .20.00

FROGMEN (DELL)
7 VG- .5.00
8 F+ .12.00

FROM BEYOND THE UNKNOWN
1 VG/F .10.00
2 F+ .9.00
3 VG .6.00
4 VF+ .20.00
5 VG/F .7.00
7 F/VF .10.00
8 VG .6.00
13 F .7.00

15 VG .6.00
17 NM .28.00
18 NM- .16.00
21 VG .4.00
24 VF/NM .13.00
25 F+ .8.00

FROM HELL
2 NM .10.00
7 NM .8.00
11 NM .8.00

FROM THE DARKNESS (1990)
1 NM .10.00
2 NM .15.00

FRONTIER DOCTOR
877 (FC) F- .25.00

FRONTIER FIGHTERS
1 FR+ .40.00

FRONTIER SCOUT DANIEL BOONE
14 F/VF .15.00

FRONTIER WESTERN/ATLAS
10 F .26.00

FRONTLINE COMBAT
5 VG .40.00
15 VG/F .30.00

FROSTY THE SNOWMAN
661 (FC) VF/NM .45.00

FRUITMAN
1 VG .6.00

FUN AND GAMES
4 VF/NM .5.00
7 NM .7.00
13 NM .7.00

FUN IN
13 F+ .12.00

FUN-IN
8 VG .6.00
11 VG .6.00

FUNKY PHANTOM
3 VF .20.00
4 G/VG .3.00
5 F+ .14.00
6 VG .4.00
7 VG .4.00
9 VG .5.00
10 VG+ .5.00
11 F/VF .10.00

FUNNY FOLKS
57 VG .18.00

FUNNY WORLD
1 VG .15.00
3 VG .12.00

FURY (DELL/ FOUR COLOR)
885 VG .12.00
1080 VF .40.00
1133 VF/NM .60.00

FURY OF FIRESTORM (W/TEST LOGO)
61 NM- .35.00

FUTURE DAY (GENE DAY)
H/C VF .12.00

FUTURE WORLD COMIX (WARREN)
1 NM- .15.00

G.I. COMBAT
36 VG- .24.00
42 VG .30.00
54 FR .10.00
65 G+ .20.00
89 VG .25.00
109 G- .7.00
111 F/VF .22.00
111 VG/F .13.00
114 VG .24.00
115 VF+ .40.00
117 F+ .18.00
130 F+ .15.00
132 F+ .15.00
133 VG .6.00
134 VG/F .8.00
137 G .3.00
141 VF+ .18.00
152 VG+ .5.00
159 VG .3.00
160 VG .3.00
168 VG- .5.00
174 NM .12.00
189 NM- .12.00
211 VG- .3.00
217 NM- .9.00
220 NM- .12.00
222 F+ .3.00
223 VF/NM- .7.00
226 F+ .3.00
227 VG/F- .3.00
228 NM- .9.00
229 NM- .12.00
230 VF .6.00
233 NM- .10.00
234 NM- .8.00
235 F+ .3.00
236 VG/F .3.00
238 F/VF .4.00
239 F/VF .4.00
241 F+ .4.00
243 F- .3.00
244 NM- .8.00
245 F/VF .4.00
247 NM .10.00
250 NM- .10.00
257 VF .6.00
258 VF .6.00
259 VF- .6.00
261 VF .3.00
262 VF/NM .3.00
263 NM .5.00
264 NM- .5.00
269 NM .5.00
270 NM .5.00
271 NM .5.00
276 NM .5.00
282 NM- .5.00
283 NM .5.00
284 NM- .5.00
285 NM .5.00

287 NM- .5.00

G.I. IN BATTLE (AJAX)
3 VG/F- .15.00

G.I. JOE (IMAGE)
1 (CGC) 9.8 .120.00

G.I. JOE (MARVEL)
1 NM .30.00
1 (CGC) 9.4 .75.00
11 NM .8.00
12 NM .7.00
18 NM .7.00
20 NM .6.00
26-48 NM- .6.00
50-92 NM .5.00
93 NM .18.00
94-96 NM- .7.00
95 NM .7.00
96 NM .7.00
98-127 NM- .5.00
130 NM .5.00
131 NM .5.00
132 NM .5.00
138 NM- .5.00
140 VF .4.00

G.I. JOE (ZIFF/DAVIS)
17 VG- .22.00

G.I. JOE COMICS MAGAZINE (DIGEST)
1 NM .12.00
2 thru 7 NM .10.00

G.I. SWEETHEARTS
35 F+ .20.00
36 F- .15.00

GALACTIC WARS COMIX (WARREN)
NN NM .15.00

GALLANT MEN
1 VG- .5.00

GAMUT (1975)
1 NM .25.00

GANG BUSTERS
15 F- .40.00
18 VG .30.00
65 VG+ .24.00

GARRISON'S GORILLAS
1 VF/NM .40.00
3 F/VF .16.00

GASP (ACG)
1 VG+ .10.00
2 VG .6.00
4 F+ .12.00

GATES OF EDEN
1 NM .10.00

GEEK (BROTHER POWER)
2 F+ .10.00

GEN 13 (JIM LEE SIGNED CHROMIUM COVER)
1 NM .65.00

GEN-13 COLLECTOR PACK (JIM LEE)
1 NM .125.00

GENE AUTRY
8 VF/NM .150.00
8 NM- .195.00
15 VF/NM .120.00
16 NM .170.00
19 VF/NM- .120.00
20 F/VF- .75.00
48 VF/NM- .70.00
53 VG .15.00
56 NM .95.00
74 NM .70.00
75 NM .70.00
77 NM .70.00

GENE AUTRY & CHAMPION
119 VG- .6.00
121 VG .6.00

GENERAL DOUGLAS MACARTHUR
1 FR/G .15.00

GEORGE OF THE JUNGLE
1 F- .50.00
2 F- .22.00

GERALD MCBOING BOING
1 VF/NM .140.00

GERONIMO
NN Coverless .3.00

GERONIMO JONES
1 NM .22.00

GET SMART
5 NM- .65.00

GHOST IN THE SHELL
1 NM .25.00
3 NM .15.00
4 NM .10.00
5 NM .8.00
8 NM .10.00

GHOST MANOR (SERIES 1)
6 VG .6.00
19 VG+ .6.00

GHOST MANOR (SERIES 2)
12 VF .9.00
15 F+ .7.00
16 VF .10.00
22 VF .12.00
28 G/VG .4.00
30 VF .9.00
34 VF .6.00
35 NM .12.00
36 NM- .10.00
41 NM .12.00
55 VF/NM .5.00
64 VF .7.00
68 F/VF .4.00

GHOST RIDER (1967)
1 VF/NM .75.00
2 VF/NM .33.00
3 VF/NM .28.00

GHOST RIDER (1973)
3 VG .6.00
4 VF .17.00
5 F+ .9.00
7 NM .18.00
8 VF+ .14.00
9 F/VF .8.00
13 F/VF .5.00
16 VG .3.00
18 G/VG .4.00
20 VG+ .5.00
21-49 NM- .6.00
50 NM .7.00
51 VF .3.00
53 NM .4.00
54 NM .5.00
55 NM .5.00
56 VF+ .3.00
60 VF .3.00
61 NM .4.00
64-80 NM .4.00
81 NM- .12.00

GHOST STORIES (DELL)
2 VF .20.00
3 G- .3.00
5 VG+ .7.00
7 VG .9.00
11 VG/F .5.00
12 VF/NM .17.00
13 G+ .3.00
16 F- .5.00
17 VF .13.00
19 VF/NM .16.00
20 VF- .12.00
27 NM .18.00
28 NM .18.00
31 G/VG .3.00
36 VG .4.00

GHOSTLY HAUNTS
35 VF- .10.00
42 NM- .15.00

GHOSTLY STORIES
25 F- .3.00
34 F+ .8.00

GHOSTLY TALES
109 F/VF .9.00
112 NM- .14.00
112 VG+ .5.00
115 VF/NM .12.00
115 F+ .8.00
119 VF/NM .10.00
121 F/VF .8.00
145 NM- .7.00
159 VF .5.00
160 VF .5.00
168 VF/NM .10.00

GHOSTS
1 F+ .40.00
2 F .15.00
3 (CGC) 8.5 .65.00

GIANT SIZE AVENGERS
1 VF/NM .30.00
1 F+ .15.00

CAPTAIN AMERICA
1 NM- .30.00
1 F+ .15.00

CHILLERS (1974)
1 VF+ .30.00

CHILLERS (1975)
1 F/VF .12.00

CONAN
1 NM .24.00
1 VF/NM .18.00
2 VG .4.00
3 VF .10.00
4 VF .10.00
5 NM .16.00

DAREDEVIL
1 NM .18.00

DEFENDERS
1 VF/NM .24.00
1 VF/NM .24.00
2 VF/NM .15.00
3 NM- .15.00
5 VF .11.00

DOC SAVAGE
1 VF .10.00

DR. STRANGE
1 VF/NM .15.00

DRACULA
2 VF .12.00
3 VF/NM .15.00
4 NM .20.00
4 VG/F .5.00
5 NM .40.00
5 F+ .15.00

FANTASTIC FOUR
5 F+ .8.00

HULK
1 F+ .12.00

INVADERS
1 VF .15.00

IRON MAN
1 NM- .20.00
1 F- .8.00

2 VF/NM .13.00
3 VF/NM .13.00
4 F/VF .10.00
5 VF+ .16.00

MARVEL TRIPLE ACTION
1 F+ .7.00
2 NM- .16.00

MASTER OF KUNG FU
1 VF/NM .18.00
2 VF/NM .13.00
3 NM .18.00

POWER MAN
1 VF .12.00

SPIDER-MAN
1 F/VF .24.00
1 VG .10.00
2 NM- .32.00
3 G/VG .5.00
4 VG .16.00
4 F/VF .40.00
5 F/VF .12.00

SUPER STARS
1 VF .24.00
1 VG/F .8.00

SUPER VILLAIN TEAM UP
2 VF .11.00

SUPER-HEROES FEATURING SPIDER-MAN
1 VF/NM .50.00

THOR
1 VF/NM .20.00

WEREWOLF
2 F/VF .9.00
4 F .8.00
5 VF/NM .15.00

X-MEN
1 9.2 (CGC) 2 395.00
2 NM- .75.00

CAPTAIN AMERICA
1 F+ .12.00

SUPER-VILLAIN TEAM-UP
1 NM .20.00

GINGER FOX, THE WORLD OF/ COMICO
1 NM .7.00

GIRL FROM U.N.C.L.E.
1 F- .22.00
4 F+ .25.00

GIRLS IN LOVE
55 VG+ .15.00

GIRL'S LOVE STORIES
44 F+ .30.00
120 F+ .12.00

GIRLS' ROMANCES
98 F+ .15.00

GIVE ME LIBERTY
1 thru 4 NM .5.00

GLADSTONE COMIC ALBUM
4 NM .12.00
6 thru 28 NM .5.00

GLAMOROUS ROMANCES
62 VF+ .33.00
90 VG .12.00

GOBLIN (WARREN)
1 G/VG .3.00
2 NM .15.00
2 F+ .7.00
3 F+ .7.00

GOD'S HEROES IN AMERICA
307 F- .10.00

GOD'S SMUGGLER (SPIRE)
F/VF .4.00

GODZILLA
1 NM .25.00
2 VG .3.00
3 NM- .12.00
4 NM .10.00
5 NM .10.00
6 NM .10.00
7 F+ .5.00
8 VG+ .3.00
9 F+ .5.00
10 VG .3.00
11 VF .6.00
14 VF .6.00
15 F .3.00
16 VG .3.00
18 VG .3.00
19 VG .3.00
20-22 NM .10.00
23 VG .3.00
24 VG .3.00

GOLD KEY CHAMPION
1 VF .6.00

GOLD KEY SPOTLIGHT
6 VF .5.00

GOLDEN LAD
1 VG- .140.00

GOLDEN LEGACY
2 VG .4.00
4 G/VG .3.00

GOMER PYLE
3 F+ .22.00

GOOFY (FOUR COLOR)
468 F+ .60.00
562 VF- .45.00
627 VG .15.00
658 G .6.00
702 G- .7.00
857 G- .7.00
899 VG- .6.00
952 NM- .55.00
952 VG .8.00
1053 VF/NM .45.00
1094 F/VF .27.00
1149 VF/NM .45.00
1201 VG .8.00

GOOFY COMICS
2 VG+ .35.00
11 FR .4.00
29 VG/F .26.00

GORGO
6 (CGC) 8.5 .85.00
10 VG .14.00

11 VF .50.00
12 VF/NM .34.00
13 F+ .25.00
16 F/VF .38.00
17 VG/F .10.00
18 G .4.00
19 VF+ .30.00
21 VF+ .30.00
23 VG .6.00

GOVERNOR & J.J.
1 VG/F .10.00
2 NM .15.00
3 VG .6.00

GRANDMA DUCK'S FARM FRIENDS
763 VG .13.00
1010 VG .26.00

GRAVE TALES
1 NM .10.00

GRAY GHOST
911 VG .18.00
1000 F+ .35.00

GREAT AMERICAN COMICS PRESENT
1 VF .145.00

GREAT CAT FAMILY
750 (FC) VG+ .15.00

GREAT GRAPE APE
1 NM .40.00
2 VF+ .15.00

GREAT LOCOMOTIVE CHASE (DISNEY)
712 (FC) VG .12.00

GREAT LOVER ROMANCES
17 VF/NM .38.00

GREAT SUPERMAN 4000
1978 NM .28.00

GREEN ARROW (2001, 1ST PRINT)
1 NM .15.00
2 NM .8.00

GREEN HORNET
30 VG .100.00

GREEN HORNET (GOLD KEY)
3 VF/NM .145.00

GREEN LANTERN
1 VG- .445.00
5 VG .60.00
7 FR .15.00
8 VG- .40.00
8 VG+ .50.00
9 VG/F .63.00
10 VG/F .63.00
11 VF- .110.00
14 F- .38.00
15 VG+ .30.00
15 F- .38.00
15 F/VF .75.00
16 VG .26.00
17 F- .38.00
19 VG+ .30.00
19 VF+ .110.00
21 F/VF .65.00
21 F+ .45.00
22 F/VF .65.00
22 F- .30.00
23 VG- .22.00
24 VG- .22.00
24 VG .24.00
25 F+ .45.00
25 VF .85.00
25 F/VF .65.00
26 VG- .26.00
26 VG/F- .38.00
26 VF .85.00
27 F- .35.00
27 VG .24.00
28 F+ .40.00
28 VF/NM .110.00
28 F/VF .65.00
28 VG/F .30.00
29 F+ .40.00
29 VF- .80.00
30 VG .28.00
30 NM- .140.00
31 VG/F .24.00
32 VG- .18.00
32 VF/NM .90.00
33 VG/F .25.00
33 VF/NM .95.00
34 VF/NM .95.00
35 VF/NM .95.00
36 VG .22.00
36 F/VF .50.00
37 F+ .35.00
37 VF .75.00
38 VG/F- .26.00
40 VG/F- .100.00
41 VG+ .16.00
42 VG .15.00
43 VG- .14.00
44 VG+ .16.00
45 VG/F .30.00
45 F/VF .75.00
46 VG .16.00
47 VG/F .20.00
48 VG+ .18.00
49 VG .15.00
50 F+ .28.00
53 G/VG .10.00
56 VG .12.00
56 F+ .28.00
57 VF .45.00
58 F/VF .33.00
58 F- .18.00
62 F- .12.00
65 VF .35.00
65 NM- .65.00
65 VG .10.00
67 F/VF .24.00
71 VG .8.00
72 VG .8.00
75 VF .26.00
75 F+ .15.00
76 VF- .125.00
77 NM- .80.00
78 VF/NM .50.00
79 F+ .18.00
80 VF/NM .55.00
81 F/VF .28.00
81 VF/NM .45.00
82 VF .35.00
83 NM- .55.00
83 F/VF .26.00
84 VG .10.00
85 F- .12.00
86 F/VF .38.00

86 (CGC) 9.4 .295.00
86 VF .45.00
87 VF .30.00
88 VF/NM .22.00
89 VF/NM .38.00
89 VF/NM+ .38.00
90 NM- .20.00
97 NM .12.00
100 NM .19.00
101 NM .10.00
102 F- .3.00
109 VG .3.00
110 VG .3.00
112 NM .16.00
113 NM .7.00
123-150 NM .5.00
152-224 NM .4.00
55 G+ .9.00
84 (CGC) 8.5 .75.00

GREEN LANTERN CORPS QUARTERLY
2 NM .4.00
5 NM .4.00

GREEN LANTERN EMERALD DAWN I
2 thru 6 NM .5.00

GREEN LANTERN EMERALD DAWN II
1 NM .3.00
6 NM .3.00

GREEN LANTERN/ GREEN ARROW
1 thru 7 NM .6.00

GRENDEL (1986)
1 NM .8.00
2 thru 19 NM .6.00
35 NM .6.00
38 NM .8.00

GRENDEL (COMICO/B&W)
1 NM .135.00
2 NM .55.00

GRIFTER AND THE MASK
1 NM .3.00

GRIM WIT (CORBEN)
1 VG .5.00

GRIMM'S GHOST STORIES
1 F+ .15.00
3 F- .4.00
4 VG+ .4.00
5 F- .4.00
11 F .3.00
12 VG .3.00
14 VG .3.00
15 F/VF .4.00
22 VG .3.00
30 VG .3.00
35 VF .4.00
37 VG .3.00
38 VG .3.00
45 NM .8.00
46 NM .8.00
47 NM- .6.00
48 F+ .4.00
51 NM .8.00
53 VF/NM .6.00
58 NM- .7.00

GRIPS (TIM VIGIL)
1 NM .6.00

GROO (ECLIPSE/ SPECIAL)
1 NM .20.00

GROO (IMAGE)
2 thru 7 NM .4.00
10 NM .4.00
12 NM .4.00

GROO (MARVEL)
1 NM .10.00
2 NM .6.00
3 thru 10 NM .5.00
11 thru 120 NM .4.00

GROO (PACIFIC)
1 NM .24.00
2 thru 8 NM .14.00

GROOVY
3 F+ .18.00

GUERILLA WAR
13 F/VF .10.00

GUILTY
75 VF/NM .30.00

GUNDAM THE ORIGIN (VIZ GN)
1 NM .8.00

GUNFIGHTERS
71 VF/NM .4.00

GUNFIGHTERS IN HELL
1 NM .5.00
3 NM .5.00
5 NM .5.00

GUNHAWKS
1 NM .24.00
5 NM- .15.00

GUNMASTER
3 F+ .8.00
84 F+ .8.00

GUNSMOKE (DELL)
7 VG- .12.00
11 VG/F .20.00
15 F+ .25.00
17 F/VF .38.00
19 F+ .25.00
20 NM- .90.00
22 NM .100.00

GUNSMOKE (GOLD KEY)
2 F/VF .18.00
3 VF+ .28.00

GUNSMOKE (WESTERN COMICS)
11 VF .55.00

GYRO GEARLOOSE
1047 VF+ .150.00
1035 F+ .40.00
1184 VG+ .24.00
1267 VF- .45.00
01-329-207 VF .35.00

HA HA COMICS
32 VG/F .18.00
41 VG .12.00
58 VG .12.00
65 VG .12.00

HAIR BEAR BUNCH
1 VF .26.00
1 VG+ .10.00
6 VF .17.00
7 F+ .10.00

HANNA BARBERA PARADE
8 VG .8.00

HANNA BARBERA SPOTLIGHT
3 VG- .5.00

HANNA-BARBERA BAND-WAGON
2 VF/NM .95.00
3 VF .53.00

HANNA-BARBERA HI-ADVENTURE HEROES
2 VF+ .35.00

HANNA-BARBERA SUPER TV HEROES
2 F+ .45.00
2 VF/NM .120.00
4 VF .70.00
6 NM- .140.00

HANSEL & GRETEL
590 (FC) F/VF .38.00

HAPPY COMICS
26 VF- .50.00

HARBINGER
0 NM .5.00

HARD BOILED
1 NM .8.00
2 NM .8.00
3 NM .10.00

HARDY BOYS
760 VG .22.00

HARDY BOYS (GOLD KEY)
1 F+ .15.00
2 NM- .28.00
3 F+ .12.00
4 NM .30.00

HARLAN ELLISON'S DREAM CORRIDOR (VOL. 2)
1 NM .6.00

HARLEM GLOBETROTTERS
1 VF/NM .30.00
2 F- .5.00
3 VG/F .3.00

HARLEN ELLISON'S DREAM CORRIDOR QUARTERLY (VOL. 2)
1 NM .6.00

HARLEY QUINN
1 NM .8.00
2 NM .5.00
3 thru 9 NM .4.00

HARVEY 3-D HITS (SAD SACK)
1 VF+ .125.00

HARVEY COLLECTORS COMICS
4 VF .6.00

HARVEY HITS
5 VF/NM .30.00
14 F- .8.00
18 F+ .12.00
20 F/VF .38.00
21 VG/F- .15.00
25 F+ .10.00
34 F/VF .15.00
35 VF .18.00
42 VG- .5.00
43 VF+ .20.00
49 F+ .28.00
53 VF .12.00
75 F+ .9.00

HARVEY SPOTLIGHT
1 NM .3.00

HATE (1ST PRINTING)
1 NM .20.00
2 NM .12.00
4 NM- .10.00
5 VF .6.00
6 NM .10.00
7 thru 16 NM .9.00

HAUNTED
1 F+ .15.00
18 VF/NM- .10.00
22 NM- .15.00
57 F+ .3.00
66 NM .10.00
73 NM .10.00

HAUNTED LOVE
9 VG+ .7.00

HAUNTED THRILLS
6 G/VG .28.00

HAVE GUN WILL TRAVEL
6 F+ .28.00
963 (FC) VG .18.00

HAWK & DOVE
4 VG .10.00

HAWK AND THE DOVE
1 NM .95.00
1 F/VF .40.00
2 VF/NM .45.00
2 NM- .65.00
3 VF/NM- .45.00
5 F+ .20.00
6 VG .10.00

HAWK, THE
10 F- .35.00

HAWKMAN
1 VG- .100.00
2 VG+ .44.00
2 VF- .145.00
2 F- .63.00
3 VF- .84.00
3 VG+ .25.00
4 F+ .60.00
4 VG+ .30.00
5 VG- .18.00
5 F/VF .65.00
6 F/VF .60.00
6 VG+ .20.00
7 VG/F .25.00
8 VG/F .22.00

8 F/VF .48.00
9 VG+ .18.00
10 VG/F .22.00
11 VG+ .16.00
12 VG/F .15.00
13 F .20.00
14 VF/NM .60.00
14 F+ .25.00
15 VG/F .15.00
16 VG .10.00
18 VG/F .12.00
19 F+ .20.00
19 VG .10.00
20 VG+ .11.00
21 VF/NM .45.00
22 VG .10.00
24 VG/F .12.00
25 VG+ .12.00
26 VF+ .38.00
27 VG .10.00

HEADLINE COMICS
39 F- .18.00
40 VG .18.00

HEART THROBS (QUALITY)
18 VG .12.00

HEAVY METAL
Apr-77 NM .25.00
May-77 NM .15.00
Jun-77 VF/NM .10.00
Jul-77 VF/NM .10.00
Aug-77 VF/NM .10.00
Sep-77 NM .12.00
Oct-77 NM .12.00
Nov-77 NM .12.00
Dec-77 NM .12.00
Jan-78 VG .3.00
Feb-78 VF/NM .7.00
Mar-78 NM .6.00
Apr-78 VF .6.00
May-78 VF/NM .6.00
Jun-78 VF .4.00
Jul-78 VF .4.00
Sep-78 VF/NM .6.00
Nov-78 VF- .6.00
Dec-78 NM .6.00
Jan-79 NM .6.00
Apr-79 NM .5.00
Aug-79 VF- .6.00
Sep-79 VF .5.00
Nov-79 VF/NM .5.00
Dec-79 NM- .6.00
Jul-80 NM .6.00
Aug-80 NM .6.00
Sep-80 NM .6.00
Mar-81 F .3.00
Apr-81 NM .6.00
May-81 VF .5.00
Aug-81 NM .6.00
Dec-81 NM .6.00
Jan-82 F .3.00
May-82 F .3.00
Jun-82 NM .6.00
Feb-83 NM .6.00
Mar-83 VF .4.00
Apr-83 NM .6.00
Aug-83 NM .6.00
Sep-83 NM .6.00
Nov-83 NM .6.00
Dec-83 VF/NM .5.00
Jun-84 NM .6.00
Jul-84 NM .6.00
Aug-84 NM .6.00
Sep-84 NM .6.00
Oct-84 NM .6.00
Dec-84 F .3.00
Jan-85 NM .6.00
Jun-85 NM .6.00
Jul-85 NM .6.00
Sep-85 NM .6.00
Oct-85 NM .6.00
Dec-85 NM .6.00
Sep-89 NM .6.00
Nov-89 NM .6.00
Jan-90 NM .6.00
May-90 NM .6.00
Nov-90 NM .6.00
Jan-91 NM .6.00
Mar-91 NM .6.00
Sep-92 NM .6.00

HECKLE & JECKLE (DELL)
3 G/VG .6.00

HECKLE & JECKLE (GOLD KEY)
3 VG .6.00

HECKLE & JECKLE (ST JOHN)
13 G- .5.00

HEE HAW
5 VG- .4.00
6 VG .5.00

HELEN OF TROY
684 (FC) VF- .65.00

HELLBLAZER
1 NM .16.00
3 NM- .7.00
4 NM .8.00
5 NM .7.00
6 NM .5.00
8 NM .5.00
14 NM .5.00
15 NM- .5.00
25 NM .5.00
34 NM .4.00
39 NM .4.00
48 NM .4.00
73 NM .5.00
74 NM .5.00
75 NM .5.00
84 NM .5.00
85 NM .5.00
87 NM .5.00
88 NM .5.00
89 NM .5.00
105 NM .5.00
126 NM .5.00

HELLRAISER
1 NM .10.00
2 NM .8.00
5 NM .8.00
16 NM .8.00
17 NM .15.00

HELL-RIDER (MAGAZINE)
2 VG .6.00

HEMBECK
1 NM .12.00
4 NM .10.00
5 NM .10.00
6 NM .10.00
7 NM .10.00

HENNESY
1200 (FC) VG- .10.00

HENRY
23 VG .6.00
26 VG .4.00
27 G/VG .4.00
44 VG .3.00

HENRY ALDRICH
3 VF .30.00
4 G .4.00
7 NM .40.00
14 VG .5.00
19 NM .30.00
20 NM .30.00
21 VF/NM .24.00

HENRY BREWSTER
2 VG .4.00

HERBIE
2 F .28.00
3 VG+ .18.00
4 VG .16.00
6 VG .18.00
7 F/VF .40.00
9 VF .53.00
18 F+ .20.00
20 F- .12.00

HERCULES UNBOUND
1 NM- .10.00
2 thru 10 NM .8.00
11 VF .5.00

HEROES (MARVEL)
1st print NM .25.00

HEROES AGAINST HUNGER
One Shot NM .5.00

HEROES, INC.
1 NM .15.00
2 NM .35.00

HEROIC COMICS
56 VF- .30.00
90 VG .6.00
93 G/VG .7.00

HEX
1 NM .10.00
2 thru 18 NM .6.00

HIDING PLACE (SPIRE)
F+ .4.00

HIGH ADVENTURE (TV)
1001 VG .10.00
949 (FC) VF- .35.00

HIGH CHAPARRAL
1 VF .33.00

HIGH SCHOOL CONFIDENTIAL DIARY
3 F+ .9.00
11 NM .33.00

HI-HO COMICS
3 FR/G .14.00

HIS NAME IS SAVAGE
1 G .5.00

HI-SCHOOL ROMANCE
57 F+ .9.00

HOBBIT, THE
1 NM .7.00
2 NM .7.00

HOLLYWOOD ROMANCES
47 VF+ .12.00

HOLYOKE ONE-SHOT (CAPTAIN STONE)
10 VG .35.00

HOMER, THE HAPPY GHOST (VOL. 2)
3 F+ .18.00

HONEY WEST
1 F+ .40.00

HONEYMOONERS
2 thru 12 NM .4.00

HOPALONG CASSIDY (FAWCETT)
8 NM- .250.00
9 NM .260.00
10 NM .260.00
50 G/VG .15.00

HORROR TALES (VOL. 1)
7 VG .9.00

HOT ROD CARTOONS
Sep-70 F .4.00

HOT ROD RACERS
3 NM .65.00
3 NM- .55.00

HOT RODS & RACING CARS
56 VF/NM- .35.00
80 NM- .28.00
82 NM .24.00
104 VF .12.00
105 VF .12.00

HOT STUFF
11 VG+ .15.00
19 VG/F .15.00
25 VF+ .35.00
27 F+ .15.00
39 G/VG .6.00
41 VF .20.00

HOT STUFF (DEVIL KIDS)
13 VG .8.00

HOT STUFF (SIZZLERS)
7 VG .8.00

HOT WHEELS
1 PR .5.00
2 G .5.00
3 G .5.00

HOUSE OF MYSTERY
45 G .15.00
78 VG .18.00
91 F+ .34.00
91 VG .18.00
92 VF+ .72.00

95 FA/G .54.00
97 VF .65.00
101 G+ .7.00
101 VF .64.00
103 F/VF .48.00
103 VG+ .16.00
104 F/VF .48.00
105 VF+ .70.00
106 F/VF .48.00
108 VF .64.00
112 G/VG .12.00
113 F/VF .48.00
115 F+ .30.00
116 FR/G .5.00
121 F/VF .44.00
124 VG/F .16.00
125 F+ .30.00
126 F/VF .50.00
128 G/VG .10.00
136 F+ .22.00
138 G/VG .10.00
142 VF/NM .60.00
143 VG/F .55.00
144 VG/F .25.00
146 VF .50.00
149 VF- .48.00
156 VG+ .22.00
160 F .35.00
163 VG+ .12.00
166 VG+ .12.00
167 VG+ .12.00
168 VG+ .12.00
169 VG+ .12.00
171 VG+ .12.00
172 NM- .55.00
177 VG .8.00
178 VG/F .12.00
179 VG .16.00
180 F+ .15.00
185 VF+ .26.00
186 F+ .15.00
187 G .3.00
188 VF .26.00
189 VG .6.00
191 VF+ .30.00
194 F/VF .18.00
199 F+ .12.00
200 VF/NM .33.00
202 VF/NM .26.00
203 VF+ .24.00
210 G+ .3.00
213 VF/NM .16.00
221 NM .28.00
224 VF/NM .38.00
242 VF .6.00
245 VF .6.00
246 VG .3.00
250 F+ .4.00
252 VF- .10.00
253 VF/NM .14.00
254 VF/NM .14.00
257 VG .4.00
277 VF/NM .6.00
281 F+ .6.00
287 VF .5.00
315 VF/NM .8.00
316 VF .7.00

HOUSE OF SECRETS
7 VG .40.00
15 VG+ .30.00
24 F+ .35.00
26 VG/F .24.00
27 VG+ .24.00
27 VG+ .24.00
60 VF/NM- .75.00
61 F- .45.00
67 F .23.00
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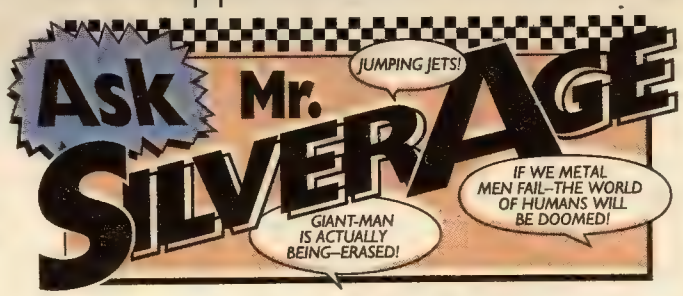
The most reprinted Silver Age stories of them all!

Can you guess which stories have reappeared the most times since they were first printed?

Dear Mr. Silver Age,

My friend Hal thinks that ***Green Lantern/ Green Arrow*** *#76 is probably the most reprinted Silver Age story of all time, whereas I'm betting on The Flash's origin from* ***Showcase*** *#4. Which one is it?*

Barry A.
Central City



By **Craig Shutt**

Mr. Silver Age says: Neither of you is right, Barry — that is, if you include Marvel Comics in your listing. The House of Ideas has issues that seldom leave the printing presses, judging by the number of times they've reappeared over the years. On the DC side, both of your choices are battling it out, but another option could end up the all-time king — or, more precisely, queen.

To determine The Reprint Champion, I used a variety of sources. These included Mark Waid's fabulous database of DC reprints, Arthur Lee's online Marvel reprint index, and a variety of websites, especially comics and book dealers. The problem is that Waid's list is about 10 years out of date, and, in keeping it updated, a few reprints may have slipped past me — especially in recent years, as more volumes with different themes have arrived. I have to admit that my interest in tracking all the reprint options starts to lag after I already own several copies of a story.

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Marvel's mainstays boosted their reprint totals thanks to a series of full-color "Pocket Comics" produced in the late 1970s.

It's not really surprising that Marvel's key comics top the list. The House of Ideas has a smaller stable of characters, and each has a well-contained origin story kicking off the series — and reprint champs tend to be those first key stories, especially origins, especially short origins. While DC's Silver Age heroes are well known to comics readers, characters like Green Lantern and Flash are less familiar to the general public and, so, generate fewer opportunities for merchandising and reprints.

Then, too, Superman and Batman's original origins date to the Golden Age, eliminating them from Silver Age contention — and their dated looks keep them from showing up too often today. But they are the clear champs for the Golden Age. (See the sidebar.) In fact, it's ironic that most of DC's most-reprinted Silver Age stories first appeared before *Fantastic Four* #1 first hit the racks! Granted, J'onn J'onzz' origin technically appeared before The Silver Age began, but it's close enough to include it. I'm easy.

There have been a variety of reprint programs that stand out in fans' minds over the years. Certainly, DC's *80-Page Giants* were key books for introducing fans to earlier adventures, and Marvel often mixed reprints with new stories in its *King-Size Specials* and *Annuals*. Many Marvel fans learned about their heroes' origins and earlier years in the series of long-running reprints in *Marvel Tales, Marvel Collector's Item Classics,* and similar titles. Those were great, because they were (fairly) systematic in presenting long runs, giving fans a second series of ongoing adventures to dig into. Perhaps the most fondly remembered of all are the *DC 100-Page Super Spectaculars*, which many long-time fans still rhapsodize about. They showed us a lot of spectacular comics history.

Today, both companies have vigorous reprint programs, with Marvel publishing both color and black-and-white collections (although, sadly, its experiment with "Monster" issues has apparently died). Those programs give new audiences access to an increasing variety of old stories. But all the comics on this list already have been included in those programs, so they probably won't be reprinted again soon. Here are the current champs (minus any international reprints), with all the reprint sources listed, in case you know of one that I missed to boost that story's total further:

Marvel's most-reprinted Silver Age stories:

1. *Fantastic Four* #1 (Nov 61). The first comic book in the Marvel Age has been reprinted 11 times: *Fantastic Four Annual* #1; *Fantastic Four Annual* #7 (not the origin sequence), *Marvel Milestone Edition*, Children's Press' *The Fantastic Four: the Secret of Marvel's Cosmic Quartet*, Fireside's *Origins of Marvel Comics,* Ideals' *Fantastic Four*, Pocket Books' *Stan Lee Presents The Fantastic Four* #1, Golden Record Comic, *Fantastic Firsts, Marvel Masterworks* #2, and *Essential Fantastic Four* #1.

2. "Spider-Man" in *Amazing Fantasy* #15 (Aug 62). Spidey's origin has also been reprinted 10 times: *Marvel Tales* #1, *Marvel Milestone Edition*, *Spider-Man Classics* #1, Fireside's *Origins of Marvel Comics,* Ideals' *Spider-Man*, Pocket Book's *Stan Lee Presents The Amazing Spider-Man* #1, *Fantastic Firsts, Marvel Masterworks* #1, 1997's *The Birth of The Amazing Spider-Man* hardcover boxed set, and *Essential Spider-Man* #1.

3. *Avengers* #4 (Mar 64). Captain America's Silver Age origin has been reprinted nine times: *Avengers Annual* #3, *Captain America* #400, Fireside's *Captain America*, Ideals' *Captain America*, Pocket Book's *Stan Lee Presents Captain America*, Golden Record Comic, *Marvel Milestone Edition, Marvel Masterworks* #4, and *Essential Avengers* #1.

4. "Spider-Man" in *Amazing Spider-Man* #1 (Mar 63). The full issue has been reprinted six times: *Marvel Tales* #138, *Spider-Man Classics* #2, Pocket Books' *Stan Lee Presents The Amazing Spider-Man* #1, Golden Record Comic, *Marvel Masterworks* #1, and *Essential Spider-Man* #1. This story by itself has been reprinted two more times, for a total of eight, in *Amazing Spider-Man Annual* #2 and Lancer's *Spider-Man.*

5. "Spider-Man Tackles The Torch" in *Amazing Spider-Man* #8 (Jan 64). This six-pager makes a fun filler, so it's been reprinted seven times: *Marvel Tales* #5 and #194, *Amazing Spider-Man Annual* #6, *Marvel Treasury Edition* #1, Pocket Books' *Stan Lee Presents The Amazing Spider-Man* #2, *Marvel Masterworks* #1, and *Essential Spider-Man* #1. It also appeared in *Crazy* #82 with different dialogue, but I'm not counting that one.

5. *Fantastic Four* #4 (May 62). The reappearance of Namor, The Sub-Mariner has been reprinted seven times: *Marvel Collectors' Item Classics* #3, *Marvel Treasury Edition* #11, Pocket Books' *Stan Lee Presents The Fantastic Four*, Fireside's *The Fantastic Four* and *Grandson of Origin of Marvel Comics*, *Marvel Masterworks* #2, and *Essential Fantastic Four* #1

5. *Fantastic Four* #5 (Jul 62). The FF's first meeting with Doctor Doom has been reprinted seven times: *Fantastic Four Annual* #2, *Marvel Milestone Edition*, Fireside's *Bring on the Bad Guys*, Pocket Books' *Stan Lee Presents The Fantastic Four*, *The Very Best of Marvel Comics*, *Marvel Masterworks* #2, and *Essential Fantastic Four* #1

5. *The Incredible Hulk* #1 (May 62). Jade Jaws' premiere has been reprinted seven times: *Marvel Tales* #1, *Marvel Milestone Edition*, Fireside's *Origins of Marvel Comics,* Pocket Books' *Stan Lee Presents*

The Incredible Hulk #1, *Beauty and the Behemoth*, *Marvel Masterworks* #8, and *Essential Hulk* #1.

5. ***Journey into Mystery* #83** (Aug 62). Thor's secret origin has been reprinted seven times: *Marvel Tales* #1, *Thor* #158 and #432, Fireside's *Origins of Marvel Comics*, *Fantastic Firsts*, *Marvel Masterworks* #18, and *Essential Thor* #1.

5. **"Spider-Man vs. The Chameleon" in *Amazing Spider-Man* #1 (Mar 63)** was reprinted the six times the full issue was reprinted (see #4 above) plus *Amazing Spider-Man Annual* #7, for a total of seven.

DC's most-reprinted Silver Age stories:

1. **"Mystery of the Human Thunderbolt!" in *Showcase* #4** (Oct 56). Barry Allen's origin has been reprinted nine times: *Secret Origins* #1, *Secret Origins Annual* #1, *Secret Origins* hardcover collection, *Secret Origins* trade paperback, *The Essential Showcase 1956-1959*, *Silver Age Classics* #8, a *Millennium Edition*, *Greatest Flash Stories Ever Told*, and *Flash Archives #1*.

2. **"The Supergirl from Krypton" in *Action Comics* #252** (May 59). Kara's short, punchy origin has been reprinted eight times: *Action* #334, *Superman Annual* #1, *Secret Origins* #2, *Secret Origins Digest* #1, *Silver Age Classics* #1, *Great Superman Comics Collection*, *Superman from the 1930s to the 1980s*, and *Supergirl Archives* #1.

2. **Green Lantern/Green Arrow #76** (Apr 70). The Denny O'Neil-Neal Adams classic has been reprinted eight times: *Green Lantern/Green Arrow* #1, *Silver Age Classics* #6, a *Millennium Edition*, Coronet's *Green Lantern*, NAL's *Green Lantern-Green Arrow*, *Greatest Team-Up Stories*, *Hard-Traveling Heroes*, and *Green Lantern-Green Arrow Collection* hardcover.

4. **"S.O.S. Green Lantern!" in *Showcase* #22** (Oct 59). Not having a *Greatest Green Lantern Stories* collection to include, Hal Jordan's origin has been reprinted a mere seven times: *DC Blue-Ribbon Digest* #22, *Secret Origins* #2, *Secret Origins* hardcover, NAL's *Green Lantern-Green Arrow*, *Silver Age Classics* #9, a *Millennium Edition*, and *Green Lantern Archives* #1.

DC's digest make a decent (if small) reprint source. This one features the hard-to-find "Secret Origin of the Guardians" from ***GL*** *#40.*

5. **"The Legion of Super-Heroes!" in *Adventure Comics* #247** (Apr 58). Superboy's introduction to his 30th-century playmates has been reprinted six times: *Adventure* #491, *Superman Annual* #6, *World's Finest* #175, *DC Blue-Ribbon Digest* #1, *Silver Age Classics* #2, a *Millennium Edition*, and *Legion Archives* #1.

6. **"The Strange Experiment of Dr. Erdel" in *Detective Comics* #225** (Nov 55) J'onn J'onzz' origin was the most-reprinted DC story until the mid-1980s, Mark Waid tells me, when Supergirl surpassed him. It's slowed down since and has been reprinted six times: *World's Finest* #175 and #226, *Secret Origins Annual* #1, Fireside's *Mysteries in Space*, *Silver Age Classics* #4, and a *Millennium Edition*.

6. **"The Origin of the Superman-Batman Team!" in *World's Finest Comics* #94** (Jun 58). The secret origin of this team-up has been reprinted six times: *World's Finest* #179 and #229, *Secret Origins Annual* #1, *Secret Origins Digest* #1, *Greatest Batman Stories Ever Told*, and *World's Finest Archives* #2.

8. ***Brave & Bold* #28 (Mar 60).** The Justice League of America's first case has been reprinted five times: *Justice League of America* #39, *JLA Super-Spectacular* #1, *Silver Age Classics* #3, a *Millennium Edition*, and *Justice League Archives* #1.

9. **"The Birth of the Atom!" in *Showcase* #34** (Oct 61). The Atom's origin has been reprinted five times: *Secret Origins* #2, *80-Page Giant* #8, *DC Blue-Ribbon Digest* #9, *Secret Origins* hardcover, and *Atom Archives* #1.

10. **"The Girl in Superman's Past!" in *Superman* #129** (May 59). Lori Lemaris' romance with Supes has been reprinted five times: *Superman* #217, *Superman Annual* #1, *Greatest Superman Stories Ever Told*, *Superman from the 1930s to the 1970s*, and the later *To the 1980s* volume, which has a slightly different line-up, so I count it separately.

Will others soon surpass these stalwarts? There are surprises coming up fast. For instance, The Atomic Knights origin in *Strange Adventures* #117 and Deadman's first appearance in *SA* #205 both have been reprinted four times and still seem popular. A number of Silver Age Legion stories also have reached four reprintings — but, with the *Archives* well past them now, it's hard to say when another opportunity will arise.

It's more likely that the Top 10 champs will continue to add to their totals, as new audiences and collections appear. Or maybe an Elastic Lad movie will propel *Jimmy Olsen* #37 into multiple reappearances! You just never know what might show up next in a reprint collection. What a great time to be a comics fan! ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments to ***craigshutt@ameritech.net****. And don't forget that* ***Baby Boomer Comics****, a collection of Mr. Silver Age's favorite columns from his early days, is available for pre-order from Krause's genial operators at (800) 258-0929, offer CBHCS.*

DC's Golden Age champs

The reprint kings of The Golden Age aren't surprises. Origins rule the roost:

1. **"The Case of the Chemical Syndicate" in *Detective* #27** (May 39). Batman's first adventure has been reprinted eight times: *Detective* #387 and 627, *Detective Special Edition* #1, a Millennium Edition, *Famous First Edition* #28, *Smithsonian Book of Comic Books*, *Batman: 1930s to 1970s*, and *Batman Archives* #1.

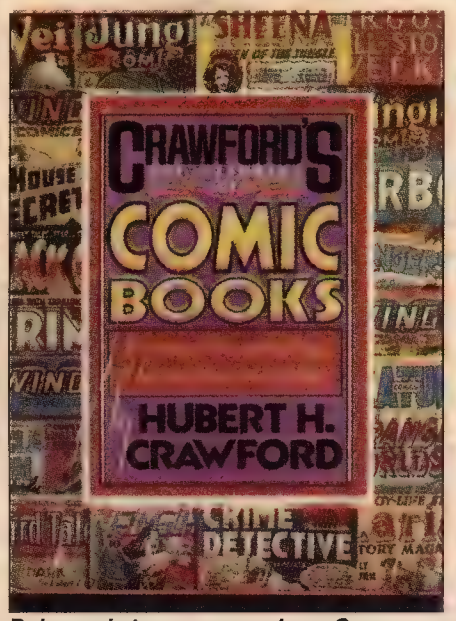
1. **"The Legend of the Batman" in *Batman* #1** (Apr 40). The Caped Crusader's two-page origin also has been reprinted eight times: *Famous First Editions* #5, a Millennium Edition, Feiffer's *Great Comic Book Heroes*, *Batman: 1930s to 1970s*, *Secret Origins* hardcover, *Crawford's Encyclopedia of Comic Books*, Signet's *Batman* paperback, and *Dark Knight Archives* #1.

3. **"The Origin of Superman" in *Action* #1** (Jun 38). Big Blue's two-page origin has been reprinted six times: *Secret Origins* #1, a Millennium Edition, *Famous First Editions* #26, *Crawford's Encyclopedia of Comic Books*, *Smithsonian Book of Comic Books*, and *Action Archives* #1.

3. **"Batman vs. The Joker" in *Batman* #1** (Apr 40): Catwoman's origin in this same issue has managed only three reprintings, but The Joker's origin has been reprinted six times: *Famous First Edition* #5, *Detective Special Edition* #1, Feiffer's *Great Comic Book Heroes*, *Batman: 1930s to 1970s*, *Joker: Stacked Deck*, and *Dark Knight Archives* #1.

3. **"The Flash" in *Flash Comics* #1** (Jan 40). Jay Garrick's origin is lagging behind Barry Allen's with six reprintings: a Millennium edition, *Famous First Edition* #8, Feiffer's *Great Comic Book Heroes*, *Secret Origins* hardcover, *Greatest Flash Stories*, and *Golden Age Flash Archives* #1.

6. **"Robin — The Boy Wonder" in *Detective* #38** (Apr 40), **"The Origin of Wonder Woman" in *Wonder Woman* #1** (Sum 42), **"Wonder Woman in America" in *Sensation Comics* #1** (Jan 42), and **"The Man behind the Red Hood" in *Detective* #168** (Feb 51), are tied with five reprintings each.



Being only two pages apiece, Superman and Batman's origins were each reprinted in full in the little-seen 1978 ***Crawford's Encyclopedia****.*

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#5 (gd+) ..$40.00

TALES OF SUSPENSE
#38 (gd/vg) $20.00

THRILL-O-RAMA
#2 (fn-) . $10.00
#3 (fn-) . $9.00

1,000,000 YEARS AGO (TOR)
#1 (fn+) . ..$95.00

A-2
#10 (vg-) . ..$25.00

AFRICA
#1 (vf-) . $150.00

AIR FIGHTERS
#4 (fn/vf) $575.00
#7 (vg)..... $150.00
#9 (gd) ... $70.00

AIR FIGHTERS VOL.2
#3 (vf) hole punch $175.00
#3 (gd)..... $70.00
#10 (vf) hole punch $195.00

AIRBOY VOL.3
#1 (vg) tape on spine . $45.00
#7 (fn/vf) Ohio copy . ..$125.00
#10 (vg+)....$75.00
#10 (gd). ...$35.00
#12 (vf) $175.00

AIRBOY VOL.4
#2 (gd/vg)...$38.00
#9 (fn) $75.00
#12 (vg-) $40.00
#12 (vg-) $40.00

AIRBOY VOL.5
#3 (vg/fn)....$45.00
#11 (vg)... $40.00

AIRBOY VOL.6
#2 (vf-) $80.00
#2 (fn/vf) $55.00
#5 (gd) $22.00

AIRBOY VOL.7
#9 (vg). ...$30.00
#11 (vg) $40.00
#11 (vg) $35.00
#12 (vg+)....$45.00

AIRBOY VOL.8
#9 (vg) $80.00
#11 (vg/fn)...$45.00
#11 (vg) $28.00
#12 (gd/vg)..$18.00

AIRBOY VOL.9
#1 (vg/fn)....$30.00
#2 (vg+)....$20.00
#9 (vg).....$19.00
#11 (vg).....$28.00

AIRBOY VOL.10
#1 (vg). ..$20.00

ALL GOOD COMICS
(fn-) . ..$125.00

ALL NEW COMICS
#13 (CGC VF+ 8.5) $650.00

ALL TOP
#8 (vg)....$1,200.00

AMAZING-MAN COMICS
#24 (gd/vg) sm spine split $120.00

AMERICA'S BEST
#19 (gd+)...$100.00

BIG TOP COMICS
#2 (gd).....$12.00

BLACK PHANTOM
#1 (vf) ...$225.00

BLACKHAWK
#14 (fn/vf) $350.00
#15 (vg-) .$145.00
#30 (vf) $225.00
#48 (gd+)....$35.00
#50 (vg/fn) $55.00
#51 (vg+).....$55.00
#57 (vg). $40.00
#57 (gd+)... $30.00
#58 (gd/vg) $45.00
#63 (vg+) . $45.00
#66 (vg)..... $40.00
#74 (vg) ..$45.00
#75 (gd-) . $23.00
#77 (vg/fn).. $35.00
#78 (vg/fn) $50.00
#85 (fn-) ..$38.00

BLUE BOLT
#106 (vg/fn) $145.00

BOY COMICS
#26 (vg/fn)...$65.00
#30 (vg+).....$50.00
#35 (fr) $18.00
#48 (vg/fn).. $25.00
#49 (vg/fn) $25.00
#52 (gd/vg) $14.00
#55 (gd/vg). $13.00
#56 (vg). $16.00
#57 (gd/vg). $16.00
#58 (vg/fn) ..$25.00
#58 (fr/gd) ..$15.00
#59 (vg+). .$25.00
#66 (gd/vg) .$28.00
#72 (vg+).....$30.00
#72 (fr/gd)...$12.00
#77 (vg+).....$20.00
#80 (vg+)....$30.00
#82 (vg/fn)...$25.00
#83 (vg+).....$15.00
#83 (vg).....$11.00
#86 (vg).....$10.00
#87 (fn-).... $35.00
#95 (vg+).....$15.00
#119 (vg/fn).$35.00

BOYS' RANCH
#6 (vg/fn) .. $65.00

BUCCANEER
#8 (fn/vf) IW reprint $15.00
#21 (vg/fn) $80.00

CAPTAIN AMERICA
#18 (fn) .$1,400.00

CAPTAIN AMERICA
#39 (CGC apparent VF+ 8.5) glue on spine. Centerfold reinforced $1,100.00
#44 (vf)...$1,500.00
#45 (CGC VF/NM 9) "D" copy $1,800.00
#49 (vf) .$1,000.00
#51 (fn/vf) .$650.00
#52 (vf-) . $900.00
#53 (vf-)....$650.00
#56 (fn/vf) minor color touch $600.00
#63 (gd).....$275.00
#69 (vg/fn) $600.00
#76 (fn/vf) $800.00
#78 (vg/fn) $600.00
#78 (vg) $400.00

CAPTAIN ATOM
#1 (vf)..... $150.00

CAPTAIN MARVEL
#3 (vg/fn)...$600.00
#25 (vg+)...$175.00
#34 (vg/fn).$175.00
#35 (gd-)....$60.00
#57 (fn/vf) $125.00
#60 (vf-)....$145.00
#79 (gd/vg) .$34.00
#100 (fr/gd) $30.00
#136 (vg+)...$55.00

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#2 (fr) no back cover, missing piece of front $60.00
#36 (vg-) . $65.00
#41 (fn) $120.00
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#53 (vg) . $50.00
#69 (gd) $25.00
#75 (vg).....$40.00
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#27 (vf) $250.00

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#8 (vg)..... $22.00

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#1 (vg-) .$125.00

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#4 (vg/fn) $18.00

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#43 (vg/fn) $140.00
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#4 (vg)... $35.00

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#25 (vg/fn) $130.00
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#7 (CGC VF+ 8.5) off-white pages $350.00

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#12 (fn) $35.00

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#17 (vf-) $100.00
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HIT COMICS
#48 (gd) extra staples, tape repair $20.00

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#2 (vg-) $25.00

HOT ROD KING
#1 (vg). ..$42.00

HUMAN TORCH
#37 (fn/vf) $750.00

HUMOR
#7 (gd+)..... $8.00

IBIS
#3 (fn) $250.00

JET
#2 (gd+).....$25.00

JUMBO COMICS
#44 (vg/fn) $125.00
#52 (vf) $200.00
#79 (fn/vf) $150.00
#93 (fn/vf) $120.00
#107 (vg+) staple pop.....$50.00
#108 (fn/vf) .$90.00
#109 (fn+) ...$80.00
#112 (gd) $25.00
#113 (vf-) .$110.00
#114 (fn-)...$90.00
#115 (fn/vf) $90.00
#115 (vg+)...$45.00
#125 (gd-)...$15.00
#134 (vf-) .$175.00
#134 (fn) miscut $90.00
#138 (vg/fn).$55.00
#139 (fn) $70.00
#166 (vg/fn).$45.00

JUNGLE COMICS
#12 (vg-) tape on spine $125.00

JUNGLE COMICS
#79 (fn/vf) $175.00
#80 (fn-).....$60.00
#88 (vg-) $48.00
#89 (vg+)....$35.00
#97 (fn-) name in pencil $75.00
#100 (fn/vf) $55.00
#104 (vg) ...$27.00
#107 (fn) $55.00
#109 (vf-)..$100.00
#111 (fn/vf) $90.00
#115 (fn+)...$90.00
#117 (vf-) .$100.00
#118 (vg)....$25.00
#131 (fn-)....$50.00
#143 (fn) $50.00

KEY RING COMICS SLEEPY SAMPSON
#1 (vf).....$15.00

LANCE O'CASEY
#2 (vg/fn).....$24.00

MALTESE FALCON, FEATURE
#48 (gd-) $70.00

MARVEL FAMILY
#45 (vg) water stain.....$35.00

MARVEL MYSTERY
#9 (vf+) cover cleaned $9,000.00
#21 (vf-) sm color touch.....$900.00
#31 (fn-) . 675.00

MARY MARVEL
#7 (gd)... $50.00
#16 (gd+) ... $30.00

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#4 (vg).....$155.00
#28 (vg-) ...$150.00
#53 (fn) $100.00
#99 (gd).....$20.00
#130 (gd/vg) $28.00

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#28 (fn) . .$500.00

MIGHT MIGETS COMMANDO YANK
(gd/vg) $20.00

MIGHT MIGETS LANCE O'CASEY
(vf) $70.00

MIGHT MIGETS MINUTE MAN
(vf/nm).....$120.00

MIGHT MIGETS MR. SCARLET & PINKY
(vf-) $80.00

MIGHT MIGETS PHANTOM EAGLE
(vf/nm).....$75.00

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#41 (vg+)...$110.00

MODERN
#78 (gd).....$50.00

MYSTERY COMICS
#1 (vg)..... $225.00

NATIONAL
#3 (vg-) $375.00
#16 (fr) $85.00
#30 (fn-) ...$110.00

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#6 (vg/fn) . $220.00

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#7 (fn) $50.00
#8 (fn/vf) $75.00

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#59 (fn/vf) $275.00
#73 (gd/vg)..$90.00

PLASTIC MAN
#1 (vg+). $1,200.00
#46 (vg+).... $60.00
#49 (vg) $55.00
#61 (gd). $35.00
#64 (vg+)....$60.00

RANGERS
#21 (vg/fn) $175.00
#41 (gd)....$25.00
#43 (vg+)...$32.00
#43 (gd)....$25.00
#45 (fn) $60.00
#53 (vg/fn)...$40.00
#58 (vg/fn) . $40.00

RED BAND
#4 (vg+).....$60.00

ROBIN HOOD TALES
#1 (gd) water stain $25.00
#3 (vg+) $65.00

SABU
#1 (gd) .. .$25.00
#2 (vg) . . $30.00

SAMSON
#12 (vg+). $60.00
#13 (vg+)....$55.00
#14 (fn-) $65.00

SCHWINN GIVEAWAY
(gd)... . $8.00

SHADOW COMICS VOL.2
#7 (fr)..... $35.00

SHADOW COMICS VOL.4
#4 (VG) page missing from backup story.....$30.00

SHADOW COMICS VOL.5
#4 (FN-) ...$120.00
#5 (VG/FN) . $80.00
#6 (VG+) $80.00
#10 (VG/FN).$80.00

SHADOW COMICS VOL.7
#8 (VG/FN) . $80.00

SHADOW COMICS VOL.8
#7 (GD/VG) water stain.. .$70.00
#9 (gd) $50.00

SHEENA 3-D
(vg) no glasses, no top staple $100.00

SKYMAN
#3 (gd/vg) $80.00

SLAPSTICK
#1 (fn+) $90.00

SPACE BUSTERS
#2 (vg).....$120.00
#2 (gd+).....$70.00

SPACE PATROL
#1 (vg/fn)...$150.00
#2 (vg).....$130.00

SPACE WESTERN
#40 (gd/vg) name on cvr.. ...$65.00

SPIRIT
#4 (vg/fn)....$75.00

SPOTLIGHT
#3 (vg/fn)...$150.00

STARTLING COMICS
#1 (gd-) spine split $175.00
#20 (vg) restored $100.00

STRONG MAN
#1 (vg)..... $40.00

STUNTMAN
#1 (CGC VF 8) "Jack Kirby" written on 1st page $1,000.00

SUPER MYSTERY
#6 (fn-) tape on spine $60.00

SUPERSNIPE COMICS VOL.3
#11 (fr/gd)...$30.00

SUPERSNIPE COMICS VOL.4
#4 (vg). . . . $45.00
#4 (gd)... . $20.00

SUSPENSE
#11 (vg) ... $550.00

TARGET VOL.7
#3 (gd+)... $12.00

TERRORS OF THE JUNGLE
#5 (vg/fn)....$80.00
#10 (vg+)...$125.00

THRILLING
#5 (fr/gd) tape repair.....$35.00
#19 (gd).....$85.00
#21 (gd).....$70.00
#61 (gd/vg) $50.00
#77 (vg+)... $35.00

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#3 (gd/vg) $25.00

TOPS COMICS
#2001 (vf/nm) $130.00

TOYLAND COMICS
#3 (vg+).....$75.00

TREASURE COMICS
#8 (vf) w/light sub. crease-Ohio copy $150.00

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#11 (fn) $250.00

WAMBI JUNGLE BOY
#12 (vg) $25.00
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WHACK
#3 (vg/fn)....$25.00

WHIZ
#17 (CGC FN 6) tiny dried glue on cvr.....$450.00
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#55 (fn/vf) .$125.00
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WINGS
#25 (vg/fn).$175.00
#25 (fr/gd) - amateur restoration $25.00
#70 (gd+)... $18.00
#74 (vf-) ... $90.00
#102 (vg+) $40.00
#103 (vg/fn) $30.00
#109 (vf-) ... $90.00
#110 (vg) ... $20.00

YANKEE COMICS
#2 (fr) $35.00

YOUNG MEN
#28 (vg/fn) $350.00

ZIP-JET
#2 (vg)..... $50.00

ALL TOP
#7 (vg/fn) ..$27.00

ANIMAL ANTICS
#5 (fn/vf) ... $80.00
#20 (vf) $60.00
#27 (vg). . $15.00
#41 (fn/vf) ..$40.00

ATOM THE CAT
#9 (vg) ... $13.00

ATOMIC MOUSE
#27 (fn-) . . $7.00

BARNYARD COMICS
#4 (vg/fn) . $20.00

BEE-29 THE BOMBARDIER
#1 (vg) $50.00

BILLY BUNNY'S CHRISTMAS FROLICS
(gd-) $20.00

COMIC CAVALCADE
#59 (fr/gd) ..$30.00

COO COO COMICS
#30 (vg).....$20.00
#32 (vg/fn) ..$20.00

COOKIE
#40 (gd/vg)....$6.00
#46 (vg) $7.00

COWBOYS 'N' INJUNS
#3 (vg/fn) ...$20.00

DINKY
#6 (vg)... $10.00

FAIRY TALES
#10 (vg+) $35.00

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#28 (vg/fn)...$16.00
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#27 (gd-) $12.00
#56 (gd) tape on spine $6.00

FRISKY ANIMALS
#50 (vg-) ...$25.00

FRISKY FABLES VOL.4
#2 (vg)..... $14.00

FUNNY FOLKS
#38 (vg/fn) $20.00

FUNNY STUFF
#62 (vg/fn) . $24.00
#69 (vg) ... $15.00

GIGGLE COMICS
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#36 (vg)..... $11.00

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#44 (vg-) $8.00

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#4 (vg) $25.00

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LITTLE MAX
#10 (vg) .. $6.00

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#37 (fr/gd)...$3.00
#38 (vg). $7.00
#40 (gd/vg)...$5.00

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#9 (fn) $45.00
#13 (fn/vf) ...$50.00
#18 (vf+) ...$60.00
#18 (fn-). $32.00
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#45 (vg/fn) $40.00
#46 (fn) ... $28.00
#50 (vg/fn) ..$23.00
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#76 (gd)..... $5.00

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#97 (vg/fn)...$16.00
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#2 (vf-) $95.00
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#6 (gd)..... $10.00
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#13 (fn/vf) . $45.00
#18 (gd/vg) $10.00
#19 (fn/vf) $55.00
#25 (vg/fn)...$20.00
#31 (gd/vg) $9.00
#45 (fn-).....$15.00
#46 (vg) ...$10.00
#48 (gd/vg)....$8.00
#51 (fn-) $20.00
#57 (fn-) ...$15.00

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#13 (vg)..... $6.00

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#27 (gd) water damage $10.00
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#37 (gd-) tape on spine $10.00
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#43 (gd-) $10.00
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#13 (fn-)....$15.00

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#15 (gd/vg)....$5.00
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#2 (gd)..... $15.00

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#83 (gd) $8.00

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#149 $15.00
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#152-160 $5.00
#161, 162 $6.00
#163-173,181-188 $3.00
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#289 $5.00
#298 $10.00
#299 $6.00
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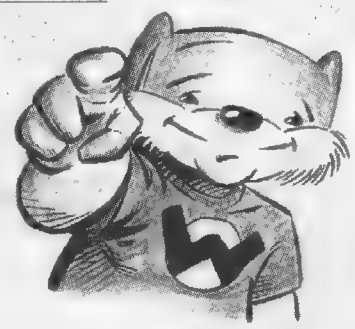

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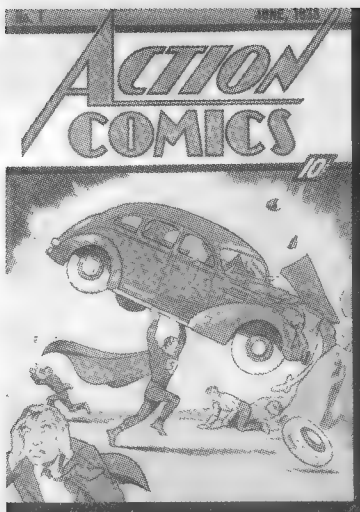

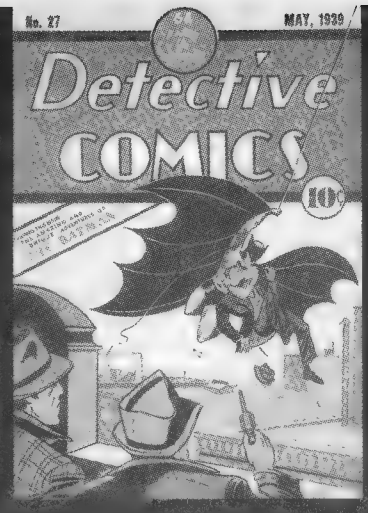

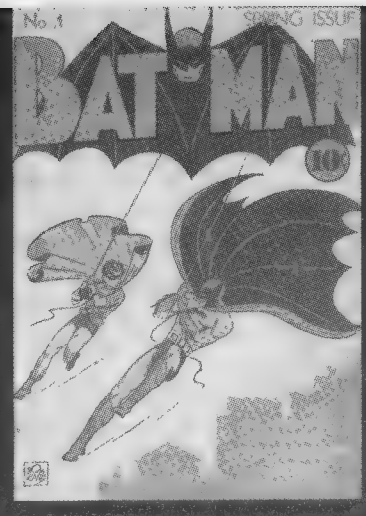

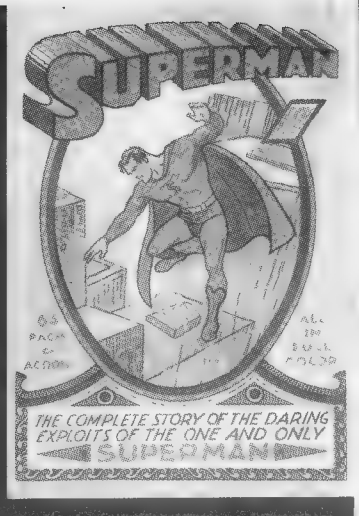

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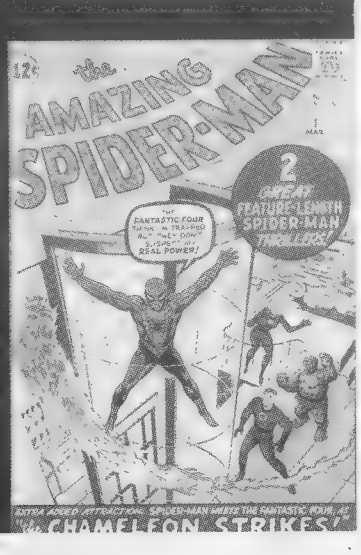

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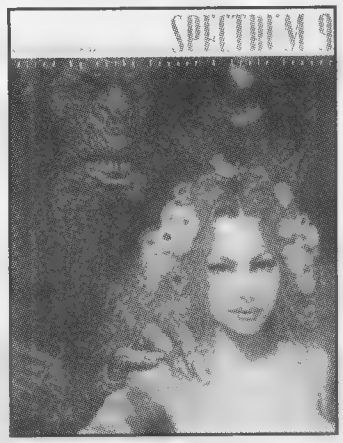

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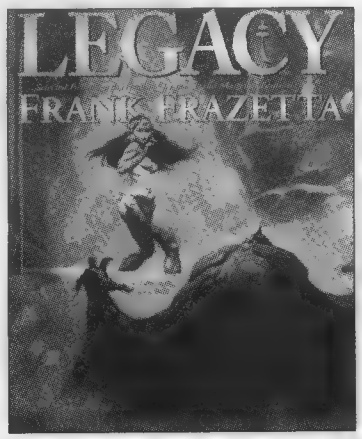

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So do I! So do I! So do I!

Dear Captain ...

By **Andrew Smith**

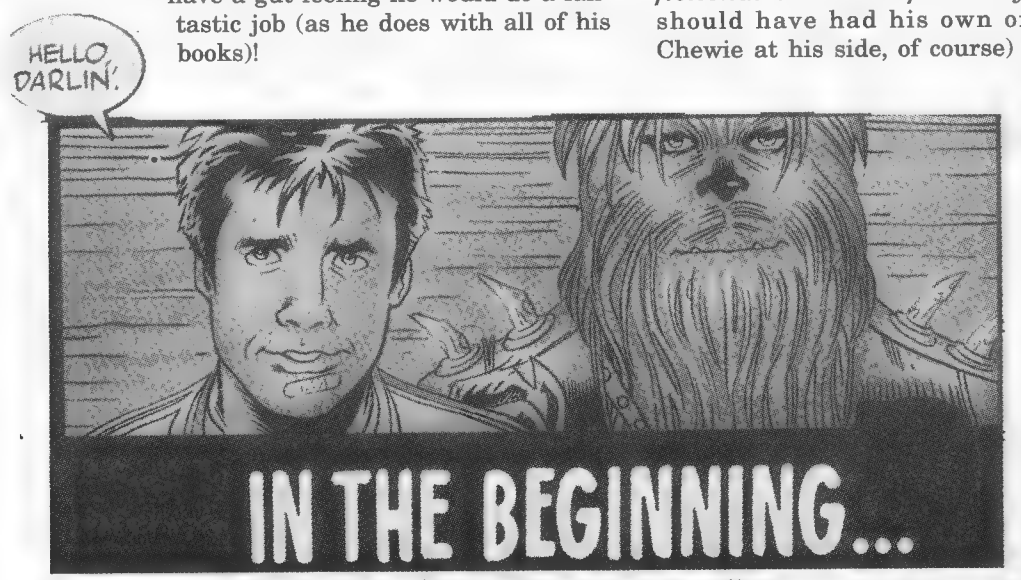
***Dave Lula** of **North Hollywood, Calif.**, asks a question sure to send mental motors into overdrive:*

I haven't written you a letter in a while, but ever since I unintentionally kicked off the great "What are your favorite comics of the '80s and '90s?" discussion last summer, I've had a hankering to launch another discussion which has been a long time coming. So, if you don't mind, I'll pose the question and then provide some of my own opinions — because, hey, how could I *not*?

Here goes: "What character(s) would you like to see in their own, ongoing monthly titles, who have never had their own title or used to have one but don't any more? And who would you like to see writing the title?" (Well, I suppose that's two questions, but who's counting?) Here's my list (in no particular order, except #1, which is my #1-desired character to have his own monthly title!)

4) The Question: Denny O'Neil wrote a very good, almost (but not quite) great run with this character, which lasted 36 issues from 1987 to 1990. Since then, I have been eagerly hoping for a new monthly starring the mysterious Vic Sage, and I'm sure a lot of fans out there agree. My ideal writer for this series would be the truly brilliant Brian Azzarello, whose amazing work on *100 Bullets* and *Hellblazer* demonstrates his ability to mix an enigmatic anti-hero with hard-hitting, street-level crime *noir*. A possible Vertigo series, Azzarello writing *The Question* is definitely a no-facer ... er, no-brainer.

3) Nightcrawler: I can't believe that Marvel has never attempted a monthly series starring Kurt Wagner (not to be confused with my NFL hero, Kurt Warner), considering his fan-favorite popularity and long-time X-Man status! Even though he's writing a ton of titles every month, my pick to write would be the prolific Brian Michael Bendis, just because I have a gut feeling he would do a fantastic job (as he does with all of his books)!



*The story of how Han and Chewie acquired **The Millennium Falcon** was revealed in **Star Wars Tales** #11.*

2) Swamp Thing: I greatly enjoyed the entire run of the *Swamp Thing* series, which lasted 171 issues from 1982 to 1996 (with, obviously, Alan Moore's run being the overwhelming standout). And I even enjoyed Brian K. Vaughn's short-lived (20-issue) series starring Swampy's teen-age daughter, Tefé, a couple years back. So how about a new ongoing series focusing on both Swampy and Tefé, written by the great Mike Carey (currently writing two of my favorite titles, *Lucifer* and *Hellblazer*)? Carey's supernatural scripting skills make him the obvious choice for scribe of the Swamp God.

1) Han Solo: What? Yes, my *all-time favorite fictional character from any medium* absolutely should have had his own ongoing series (with Chewie at his side, of course) a long time ago, in a galaxy very close to ours (OK, ours). And the series should focus exclusively on their adventures before their fateful meeting with Ben and Luke in that cantina on Tatooine (*The Young Han Solo Chronicles* — not really a good title, but you get the idea). A confession: I got into comics reading/collecting because of my passion for *Star Wars*, with the monthly Marvel *Star Wars* series of the early 1980s. That's what "opened the door" to the entire world of comics for me. I know quite a few Gen-X guys who don't read any comics who would jump at the chance to read a Han-Chewie monthly. Obviously, this would be a Dark Horse title, and the most important thing is that whoever writes it would have to do a fantastic job, but my dream choice would be the stellar J. Michael Straczynski.

A few quick hits: I was going to include Paul Chadwick's Concrete in this list, but I recently heard Chadwick is working on a new mini-series starring that big lovable lug, to be seen in stores soon! A couple other lesser-known Dark Horse characters I am dying to see more of are Black Cross by Chris Warner and Trekker by Ron Randall, both wonderful characters introduced with Concrete in early issues of *Dark Horse Presents*. And as long as I can call for a Han Solo monthly, how about a new Indiana Jones monthly written by the magnificent Greg Rucka? (Man, just writing this letter reminds me how many brilliant writers we have in comics these days!)

Thanks for the space in your "must-read" weekly column, Captain, and I hope some of your readers will respond to this discussion with lists of their own favorite characters who deserve ongoing titles. I'm already looking forward to reading them!

***The Captain** replies:*

As am I, Dave! Every character is somebody's favorite, as I learned once when I made fun of Stone Boy of the Legion of Substitute Heroes. (I am not making this up. I actually angered someone, when I ridiculed a character whose only power is to become completely immobile, whose entire race wears identical orange pajamas, and who has a cartoon of a rock on his chest. Oops, there I go again!)

As to characters I'd like to see in the spotlight, it's almost hard to narrow it down. But I'll try:

5) Slam Bradley: My wife and sidekick, the lovely and talented Video Vixen, is just crazy about this supporting character from *Catwoman*. As one of the first DC characters — he was introduced with a certain Man of Steel in *Action* #1 — he's certainly waited long enough. And this throwback '40s gumshoe with the smashed nose, quick fists, and heart of gold deserves more exposure. Writer? Ed Brubaker.

4) Mickey Mauser: For those tired of crime *noir*, here's the anti-Bradley: the diminutive private-dick parody from the pages of *E-Man*. I'd want the original team of Nick Cuti and Joe Staton, of course, who had me chuckling through the character's original run.

3) Huntress: I really like this character, who skates the line between heroine and bad girl. She's realistically confused and angry, but, as Bendis has shown in *Alias*, if that sort of character is written well, we can deplore her actions while rooting for her redemption. I suppose that means Bendis would

2) The Spectre: Yeah, he just got canceled. He always gets canceled. But I've read two engrossing series about this character, and either approach would win my applause: the exploration of belief by John Ostrander or the bloodthirsty (but imaginative) spook of Michael Fleisher's *Adventure* series.

1) Martian Manhunter: My candidate for most under-utilized character ever. The approach I'd like to see is to examine our world from the viewpoint of a *real* alien.

The Manhunter is telepathic, so he'd be familiar with our fixations — sex, money, violence — but, as a character from a unisex society with no fixed personal shape, none of it would make a lick of sense to him. And, since he doesn't have any fixed shape, there's no reason for him to parade around as a green biped — he could be man, woman, fish, fowl. And his outrageous powers — a combination of Superman, Professor X, Invisible Kid, and Plastic Man — could put him anywhere, doing anything.

And what would J'onn think of us fixed-shape, locked-in-our-own-heads, sex-obsessed mammals? Would he think of us as pets or dangerous animals? Would we be children to him? Or would the whole planet be a giant petri dish for his curiosity?

A really alien Martian Manhunter could be so creepy as to have a Vertigo title. But, however it was marketed, it would be interesting to see ourselves from the viewpoint of the ultimate outsider. And my dream writer — outside of myself, of course — would be Alan Moore.

Meanwhile, letters continue to come in on The Captain's mammoth JLA/Avengers Roll Call columns, including this defense from ***Matt Williams*** *of* ***Montgomery, Ala.****:*

Don't feel too bad about getting the Wonder Twins' names backwards. In *Young Justice* #50 (Dec 02), The Ray introduces the twins to Wonder Girl as "Jan and Zayna." A few pages later, Wonder Girl uses the correct name of "Jayna" when asking Slo-Bo what Jayna said before she dove out of their ship. Were I going for a No-Prize, I would venture that Slo-Bo informed Cassie of the correct appellations "off-camera," as he appeared to be the only YJ-er who could translate Exorian.

I think some of the confusion about the Wonder Twins' names might originate with the names of

Even with letters on their chests, it's still easy to mix up The Wonder Twins (Zan and Jayna, Zan and Jayna, Zan and Jayna ...)

Space Ghost's sidekicks, Jan and Jace. Doesn't help that they pal around with a monkey, too.

The Captain *replies:*

Which means it's only a matter of time before I get Blip and Gleek mixed up. (Sigh.) But thanks, Matt!

Now let's hear from ***Don*** *from* ***Barre, Vt.****, who wants to put the Captain to work:*

Despite the accompanying headache, not your fault but the nature of the beast, I loved your recent three columns on the memberships of The Avengers and Justice League of America. You may hate this suggestion, but it seems like the next logical step. Any chance of you doing the same for The JSA? Probably this should include The All-Star Squadron and Infinity Inc. This likely will get me on the "Pain

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in the Backside" roll instead of the "Honor Roll," but, hey, whatever it takes to get noticed.

***The Captain** replies:*

You're not the only one with a suggestion along those lines, Don. **Mark James Schryver** posted this on my Message Board:

How about a rundown on the membership of The Global Guardians? Please, please, please, please, please? Especially given the interesting twists and turns that some of that group's members' lives and careers have taken, since it was dragged kicking and screaming into the mainstream DC universe. Replacements (the second Ice Maiden), bad name changes (Green Fury and both Ice Maidens) — and I think I remember reading somewhere that Tasmanian Devil came out of the closet.

***The Captain** replies:*

That he did, Mark, although there's nothing wrong with that. Nothing wrong with it at all.

*Finally, **Nelson Jimenez** of **Stamford Conn.**, wanted rundowns on Alien Legion and Legion of Super-Heroes — but then followed with this epistle:*

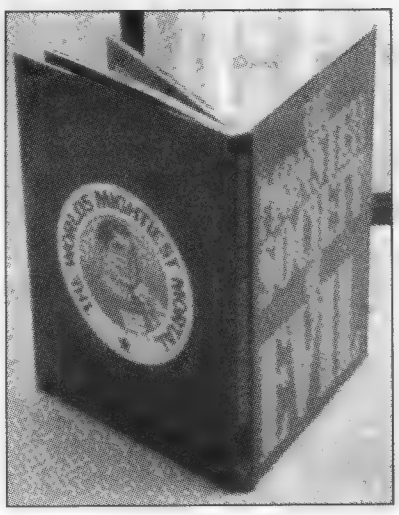
Please do not answer my question about all the team members of Marvel's Alien Legion and DC's Legion of Super-Heroes. Your JLA and Avengers columns created too many follow-up columns, and these follow-ups were not as interesting as your regular column.

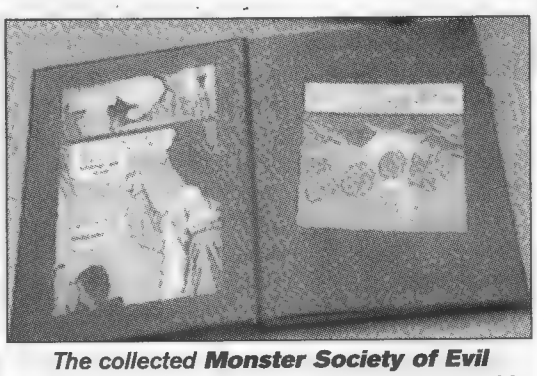
***The Captain** replies:*

Aieee!

Boy, you really know how to hurt a guy, Nelson! Here I was gearing up for Roll Calls on The JSA, The Global Guardians, The LSH ... and poof! My enthusiasm is gone.

What about it, Legionnaires? Are Roll Call columns (or corrections on Roll Call columns) — gulp! — boring? Have I crossed the line from appealing pundit to appalling pedant?





*The collected **Monster Society of Evil** hardcover was a massive book that came with a red slipcase emblazoned with the Shazam lightning bolt (left). Portions of Cap's origin appeared on the inside front cover (above).*

While I await your response, I'll leave you with two updates on the "Monster Society of Evil" question in ***CBG*** #1538 from two helpful Legionnaires.

***Hemichelsjr** tells us a little more about the 1989 limited hardcover reprint of Captain Marvel Adventures #22-46 (1943-46) from London: Hawk:*

This limited, numbered, hardcover, slipcased collection was once offered by Bud Plant Inc. for only $69.95. Which wasn't too bad for a collector's edition which originally had a $150 cover price. And I would always rather put my trust and financial support with a known entity who deserves it than what could turn into a logistical and financial nightmare with eBay!

*And **Adam B. Mark** of **Tamarac, Fla.**, chimes in, as well:*

Attached are pictures I took of my copy of the *Monster Society of Evil* hardcover. It's big. The book is 14 inches by 10.5 inches, about an inch thick, and comes in a big, red slipcover. It weighs more than four pounds (that's all my kitchen food scale goes up to). The pages are glossy black, not white, so the color just jumps off the pages. I think it was $125 new, but I got it as a birthday present from the then-girlfriend way back when, so it was free for me.

***The Captain** replies:*

It's been my experience in relationships that nothing is really as free as it appears, Adam. But I'll take your word for it, and thank you for the pictures, some of which should appear somewhere on this page.

I'd say more, but I'm still distressed by Nelson's letter above. I have to lie down now in a dark room until I feel better. Or at least until I get more letters. ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

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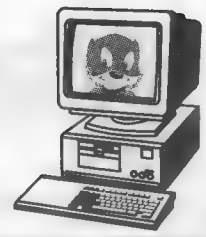
THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

Anomalies in back-issue pricing
Are *you* aware of them all?
Tales from the Database, Page 48



The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between May 11-17, 2003
All met their reserve price.
Populations reported are as of Feb. 7

***Daredevil* Vol. 1 #1**
in CGC 9.2 (NM-)
1 of 18 copies in grade; there are 15 better, including 2 in 9.6
$5,399

***Batman* #3**
in CGC 8.0 (VF)
1 of 2 copies in grade; there are 3 better, including 1 in 9.2.
$4,855

***Avengers* #1**
in CGC 8.5 (VF+)
1 of 14 copies in grade; there are 16 better, including 2 in 9.6.
$3,500

Batman #3
in CGC 6.5 (F+)
1 of 3 copies in grade; there are 9 better, including 1 in 9.2
$2,700

***Amazing Fantasy* #15**
in CGC 4.5 (VG+)
1 of 20 copies in grade; there are 97 better, including 1 in 9.6.
$2,615

***Amazing Spider-Man* Vol. 1 #1**
in CGC 5.5 (F-)
1 of 32 copies in grade; there are 133 better, including 1 in 9.8
$2,600

***Amazing Spider-Man* Vol. 1 #14**
in CGC 9.0 (VF/NM)
1 of 31 copies in grade; there are 32 better, including 6 in 9.6
$2,500

From Casper to Green Hornet

Heritage buys remaining Harvey original art

By **Nathan Melby**

Heritage Comic Auctions announced May 14 that it had purchased the entire remaining portion of the Harvey warehouse from New York art impresario Alexander Acevedo, who had owned it for many years. "This was the mother lode," said Acevedo. "My wife cried the day I bought this deal, and I cried the day I sold it."

Heritage Director of Auctions John Petty told ***CBG***, "We have an existing relationship with Alex, and this came up in another deal, and we decided it was a good thing for us."

Heritage Director of Acquisitions Ed Jaster said, "It was an all-cash deal, with no terms or trade whatsoever involved. Fortunately, we can afford to hold onto it as long as necessary, while the market grows. We intend to parcel it out very slowly, so that the prices rise steadily, as more collectors see how great this art is. Therefore, its potential value over such a long period of time is virtually unlimited."

Petty said that most of the material was original art. "We have 32,000 pieces of original art. It is a major deal: everything from *Casper* and *Richie Rich* to *The Green Hornet*, *Champ Comics*, and *Speed Comics*. It is so much fun digging through it, because you never know what you are going to find."

As for his favorite piece, Petty said it was hard for him to decide. "I am a sucker for the old *Green Hornet* stories. I just love the old Al Avison *Green Hornet* art, and that is really cool. As we are digging through, I am finding Jim Steranko's first professional work on an issue of *Spy Man*, so every day it is just more stuff like that. Moreover, we have all the horror stuff, like *Witches Tales*, so it is hard to pick just one — but, if I had to choose, I would say the *Green Hornet* art."

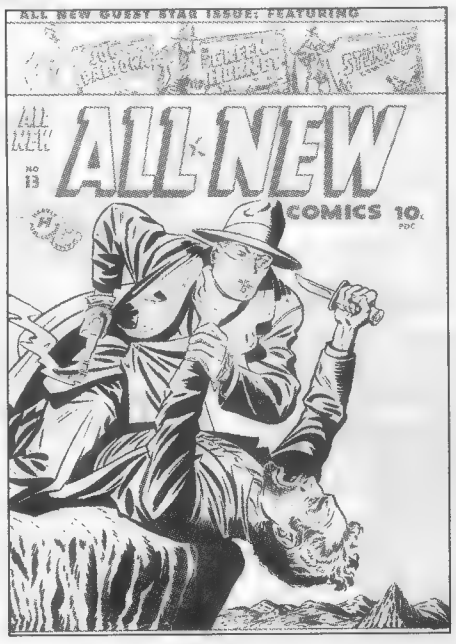
Harvey was well known for cartoon characters such as Casper the Friendly Ghost, Little Dot, Wendy, Baby Huey, Sad Sack, and Richie Rich, which, at one time, sold more than 30 million copies a year.

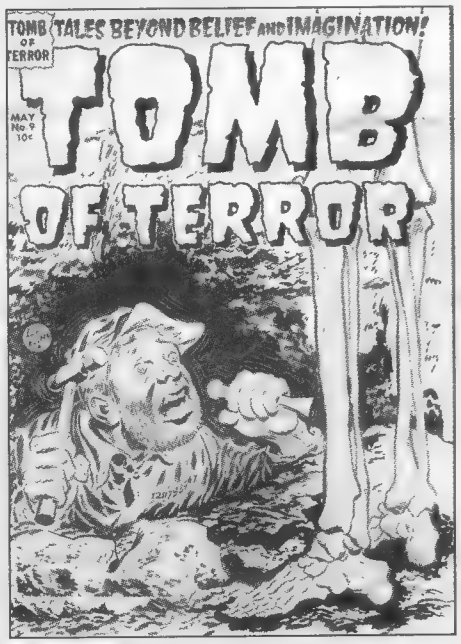
But Harvey also published horror and super-hero comics treasured by collectors. In its five-decade history, Harvey employed Frank Frazetta, Sid Check, Alex Schomburg, Jack Kirby, Joe Simon, Bob Fujitani, Bob Powell, Lee Elias, Howard Nostrand, Warren Kremer, Will Eisner, Wally Wood, George Tuska, Jim Steranko, and many others.

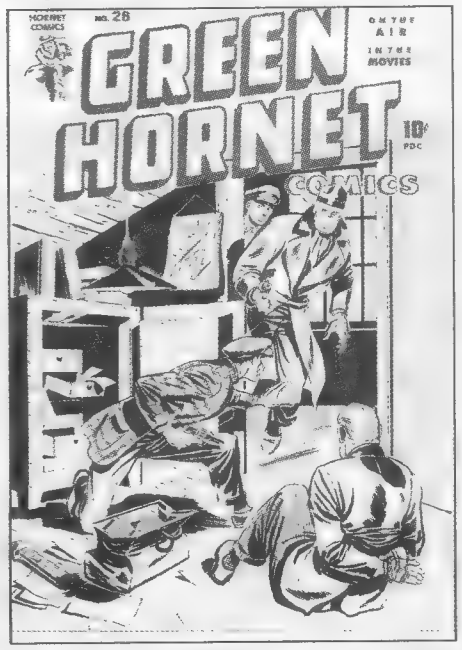
The first items from the acquisition will be auctioned at Comic Con International: San Diego, but there will be more opportunities for collectors following that.

Petty said, "We are actually looking into offering some of it via a shop-at-home channel. That is not a sure thing yet, but it is something we are considering and looking into. We are going to parcel this collection out, *not* offer it all at once. We do not want to flood the market with it, because there is some great material here."

Also for upcoming auctions, Heritage has received on consignment more pieces of Harvey art and some Harvey file copies from former Harvey Editor in Chief and Co-Owner Alan Harvey. File copies include *Harvey Hits* #3 CGC-graded 9.4 (NM), *Richie Rich* CGC-graded 9.2 (NM-), and plenty of first issues, including *The Phantom*, *Casper the Friendly Ghost*, *Wendy The Good Little Witch*, *Hot Stuff The Little Devil*, *Dick Tracy*, *Sad Sack*, and *Joe Palooka*. ✦







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EYE ON eBay

May 11-17, 2003 CGC auctions

by **Darryl Buchanan**

This week's "In Depth" section returns to a topic last covered last August with updated statistics on the best day of the week to buy and sell books on eBay. The coverage is longer than normal, so only one top auction is covered this week in the "Golden Age" and "Silver Age" sections.

GOLDEN AGE: The top auction of the week was a *Batman* #1 in (restored) 7.5 (VF-) condition. The copy had moderate, professional restoration and brought $6,500. It is rare for a restored copy to be at the top of these weekly auction lists.

SILVER AGE AND NEWER: The top Silver Age auction of the week was for a nice *Daredevil* #1 in 9.2 (NM-) condition. The copy sold for $5,399. With the movie hype dying down, prices on *Daredevil* comics have dropped a little. But at the very top end, the books still draw respectable bids.

IN DEPTH: Back in August, we looked at the statistics for number of auctions for each day of the week. At that time, Sunday had the most auctions, Friday the least, at about half the Sunday volume, and the other days of the week all had about 60% of the Sunday volume. The percentage of total auctions by day of the week then was: Sunday 25%, Monday 14%, Tuesday 14%, Wednesday 11%, Thursday 13%, Friday 9%, and Saturday 14%. Since that time, the percentages have not changed much. Today the percentages of weekly auctions by day of the week are: Sunday 26%, Monday 14%, Tuesday 12%, Wednesday 11%, Thursday 13%, Friday 10%, and Saturday 15%.

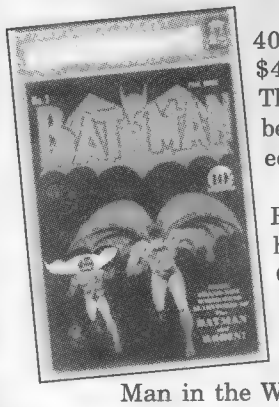
The day of the week sales volume information is interesting by itself. But it does not directly answer the question: What day of the week is a comic book likely to bring the highest (or lowest) price? While the difference between days was not large, there is a pattern. It was enough of a difference to make me change the day of the week that I post my own eBay auctions. So what are the best days of the week to buy and sell? The answer, along with analysis, will appear in next week's column.

This week, total dollars bid and auction volume both increased. There were 1,990 auctions recorded receiving bids, versus 1,891 last week and 1,686 two weeks ago. Total bidding this week was $311,376, compared to $261,594 last week and $234,044 two weeks ago. This week there were 37 auctions receiving bids of $1,000, or more compared with 37 last week and 24 two weeks ago.

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
Action Comics #23	2.5	**$599**
All-Star Comics #31	8.0	**$617**
Amaz. Adult Fantasy #13	8.0	**$250**
Amazing Advs. Vol. 3 #11	9.2	**$235**
Amazing Fantasy #15	4.5	**$2,616**
Amazing Spider-Man #1	5.5	**$2,600**
Amazing Spider-Man #1	4.5	$1,755
Amazing Spider-Man #1	3.0	$1,075
Amazing Spider-Man #2	9.0	$3,550
Amazing Spider-Man #2	4.0	$402
Amazing Spider-Man #3	7.5	$1,780
Amazing Spider-Man #3	3.5	$415
Amazing Spider-Man #5	7.0	$700
Amazing Spider-Man #5	6.5	$513
Amazing Spider-Man #6	7.5	$725
Amazing Spider-Man #6	5.0	$237
Amazing Spider-Man #7	7.5	$610
Amazing Spider-Man #10	8.0	$699
Amazing Spider-Man #12	9.0	$900
Amazing Spider-Man #13	7.0	$530
Amazing Spider-Man #14	9.0	$2,500
Amazing Spider-Man #14	9.0	$1,826
Amazing Spider-Man #14	6.0	$380
Amazing Spider-Man #15	8.0	$435
Amazing Spider-Man #16	8.0	$335
Amazing Spider-Man #18	8.5	$405
Amazing Spider-Man #19	8.0	$256
Amazing Spider-Man #21	8.0	$255
Amazing Spider-Man #25	9.0	$375
Amazing Spider-Man #26	9.0	$425
Amazing Spider-Man #28	8.5	$409
Amazing Spider-Man #31	9.0	$332
Amazing Spider-Man #31	9.0	$239
Amazing Spider-Man #39	8.0	$242
Amazing Spider-Man #40	9.0	$398
Amazing Spider-Man #50	7.0	$238
Amazing Spider-Man #60	9.6	$800
Amazing Spider-Man #76	9.6	$699
Amazing Spider-Man #95	9.4	$228
Amazing Spider-Man #100	9.4	$762
Amazing Spider-Man #100	9.4	$475
Amazing Spider-Man #101	9.6	$1,057
Amazing Spider-Man #104	9.4	$300
Amazing Spider-Man #121	9.4	$560
Amazing Spider-Man #121	9.0	$225
Amazing Spider-Man #122	9.2	$285
Amazing Spider-Man #129	9.4	$760
Amazing Spider-Man #129	9.0	$356
Amazing Spider-Man #129	8.0	$255
Amazing Spider-Man #136	9.4	$245
Amaz. Spider-Man Ann. #2	8.5	$214
Avengers #1	8.5	**$3,500**
Avengers #1	6.0	$725
Avengers #4	8.0	$965
Avengers #4	7.0	$440
Batman #1	7.5	**$6,500**
Batman #3	8.0	$4,855
Batman #3	6.5	$2,700
Batman #14	3.5	$475
Batman #36	9.0	$1,299
Batman #46	6.5	$255
Batman #200	9.4	$278
Batman (RRP) #608	9.2	$750
Beatles #1	8.5	**$280**
Blackhawk #9	8.0	**$1,282**
Blackhawk #14	9.2	$580
Brave and The Bold #29	8.0	**$235**
Brave and The Bold #34	8.0	$994
Brave and The Bold #42	8.5	$228
Captain America #100	9.6	**$1,125**
Captain America #100	9.0	$400
Captain America #100	8.5	$250
Capt. America Comics #52	7.0	**$301**
Capt. America Comics #56	6.5	$322
Clutching Hand #1	8.0	**$331**
Conan The Barbarian #1	9.4	**$500**
Conan The Barbarian #1	9.4	$410
Conan The Barbarian #1	9.2	$300
Conan The Barbarian #3	9.4	$250
Crime Does Not Pay #38	9.4	**$436**
Daredevil #1	9.2	**$5,399**
Daredevil #1	9.0	$3,025
Daredevil #1	9.0	$2,342
Daredevil #1	6.0	$885
Daredevil #1	4.5	$362
Daredevil #2	7.0	$279
Daredevil #3	9.0	$449
Daredevil #3	8.5	$379
Daredevil #4	9.4	$1,201
Daredevil #5	9.4	$804
Daredevil #8	9.2	$299
Daredevil #9	9.4	$450
Daredevil #11	9.4	$395
Daredevil #16	9.0	$240
Daredevil #18	9.6	$579
Daredevil #131	9.4	$305
Daredevil #168	9.6	$712
Daredevil #168	9.6	$427
Daring Comics #12	9.0	**$275**
Defenders #1	9.4	**$300**
Detective Comics #55	3.5	**$220**
Detective Comics #95	8.0	$360
Detective Comics #225	7.0	$545
Detective Comics #395	9.4	$225
Detective Comics #439	9.6	$230
Double Comics #1940	7.5	**$566**
Exciting Comics #9	3.0	**$900**
Exciting Comics #59	8.5	$395
Fantastic Four #1	1.0	**$610**
Fantastic Four #5	6.0	$1,025
Fantastic Four #7	6.5	$303
Fantastic Four #8	5.5	$455
Fantastic Four #9	7.5	$610
Fantastic Four #10	4.5	$228
Fantastic Four #10	4.0	$269
Fantastic Four #13	7.0	$388
Fantastic Four #14	9.2	$221
Fantastic Four #19	9.0	$400
Fantastic Four #20	9.0	$470
Fantastic Four #21	9.2	$750
Fantastic Four #21	9.0	$350
Fantastic Four #24	9.0	$250
Fantastic Four #25	8.5	$460

Batman #3 sells for $4,855



A copy of *Batman* #3 (Sep 40) graded 8.0 (VF) sold for $4,855 on May 16 on eBay. There are three copies graded better, with the highest graded 9.2 (NM-).

The issue, with stories by Bob Kane and Bill Finger, has the first appearance of Catwoman in costume and the stories "The Strange Case of the Diabolical Puppet Master," "The Ugliest Man in the World," "Batman vs. The Cat-Woman," and "The Crime School for Boys."

– Nathan Melby

Amaz. Spider-Man #14 sells for $2,500

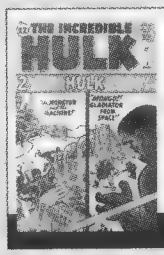
A copy of *Amazing Spider-Man* #14 (Jul 64) graded 9.0 (VF/NM) sold for $2,500 on May 16 on eBay. There are 32 copies graded better, with the highest graded 9.6 (NM+).

The issue, with art by Steve Ditko and script by Stan Lee, features the first appearance of the first Green Goblin and appearances by The Hulk and The Enforcers.

– Nathan Melby

ComicLink Comments

By **Josh Nathanson**



INCREDIBLE HULK #4

Marvel • Nov 1962 • Cover 12¢

This issue was one of the finest copies available. Only three copies have been graded 9.2 by CGC and only three have received a higher grade (all in 9.4). The demand for *Hulk* is stronger than ever with the movie getting closer. We have been getting multiple requests for these issues, especially the first six. This copy sold within four days.

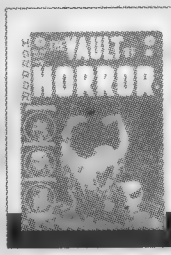
SOLD IN NM- (CGC 9.2) FOR: $4,500

AMAZING SPIDER-MAN #66

Marvel • Nov 1968 • Cover 12¢

While Mysterio had already been a Spider-Man villain for several years, this was the first issue to feature him on the cover. As such, it is a very highly demanded issue and demand has always outweighed supply in the higher grades. The sold had off-white to white pages.

SOLD IN NM (CGC 9.4) FOR: $400



VAULT OF HORROR #39

E.C. • Oct 1954 • Cover 10¢

This issue, published near the series' end, has a cover featuring a woman in manacles, left to die in a cave or dungeon, surrounded by skeletons of earlier victims. E.C. comics were known for their haunting covers. The sold copy was in very nice condition but had a few obvious defects such as stress marks and light scrapes on the spine.

SOLD IN VF- FOR: $145

MARVEL MYSTERY COMICS #56

Timely • Jun 1944 • Cover 10¢

Only two copies of this issue have been graded higher, one in 7.5 and the other in 8.0. While a 7.0 is considered merely mid-grade for Silver Age comics, a Timely in 7.0 is considered a prize by many collectors, because there are not many copies out there that are of nicer quality.

SOLD IN F/VF (CGC 7.0) FOR: $750

IRON MAN #2

Marvel • Jun 1968 • Cover 12¢

Johnny Craig provided the art for Ol' Shellhead's second appearance in his own magazine. (Previously, his adventures had appeared in *Tales of Suspense*.) The issue also introduced The Demolisher, one of Iron Man's early villains. The sold copy would be difficult to improve upon. Only two copies have been graded higher, at 9.9 each.

SOLD IN NM/MT (CGC 9.8) FOR: $630

AVENGERS #2

Marvel • Nov 1963 • Cover 12¢

The Avengers made their second appearance in this issue, which also marked The Hulk's final appearance as a team member. While a fascinating villain, The Space Phantom faded into obscurity for many years after this appearance. The sold copy had obvious wear but was a solid mid-grade copy.

SOLD IN FN+ FOR: $235

Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at ***buysell@comiclink.com*** *or call (718) 423-6079.*

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The 2003 CBG Checklist & Price Guide*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+1868%** (or **19.7** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **91** (**92%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+1066%** (or **11.66** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **2,138** (**85%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+566%** (or **6.66** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **3,168** (**89%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+400%** (or **5.0** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **3,081** (**88%** of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+156%** (or **2.56** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,920** (**89%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+62%** (or **1.6** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,516** (**87%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +20%** (or **1.2** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,090** (**84%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -19%** (or **0.81** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **890** (**81%** of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -38%** (or **0.62** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **656** (**85%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -49%** (or **0.51** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **539** (**80%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -66%** (or **0.34** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **309** (**81%** of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Fantastic Four #25	8.0	$337
Fantastic Four #26	8.0	$337
Fantastic Four #28	9.0	$455
Fantastic Four #35	9.4	$533
Fantastic Four #41	9.2	$225
Fantastic Four #48	8.5	$494
Fantastic Four #48	6.0	$214
Fantastic Four #49	8.5	$275
Fantastic Four #50	9.0	$455
Fantastic Four #50	8.0	$250
Fantastic Four #55	9.4	$643
Fantastic Four #71	9.6	$363
Fantastic Four #73	9.2	$218
Fantastic Four #74	9.4	$330
Fantastic Four #86	9.4	$222
Fantastic Four Annual #5	9.4	$303
Flash #123	8.0	$631
Flash #145	9.4	$350
Flash Comics #93	6.5	$332
Forbidden Worlds #6	8.5	$229
Four Color (Series 1) #16	4.5	$2,125
Four Color #48	5.0	$330
Four Color #71	6.5	$360
Four Color #1003	9.4	$294
Four Color #1037	9.2	$249
Four Color #1084	9.8	$550
Four Color #1084	9.8	$401
G.I. Joe #1	9.8	$233
GS Super-Heroes #1	9.6	$230
Giant-Size X-Men #1	9.2	$920
Giant-Size X-Men #1	9.2	$830
Giant-Size X-Men #1	9.0	$600
Giant-Size X-Men #1	8.0	$477
Giant-Size X-Men #1	8.0	$427
Giant-Size X-Men #1	8.0	$377
Giant-Size X-Men #1	8.0	$308
Giant-Size X-Men #1	7.5	$400
Giant-Size X-Men #1	7.5	$255
Giant-Size X-Men #1	6.5	$262
Green Lantern #1	2.5	$2,025
Green Lantern #1	1.5	$1,600
Green Lantern #12	7.5	$585
Green Lantern #25	8.5	$625
Green Lantern Vol. 2 #1	7.0	$1,063
Green Lantern Vol. 2 #1	4.5	$306
Green Lantern Vol. 2 #1	3.5	$350
Green Lantern Vol. 2 #2	6.0	$215
Green Lantern Vol. 2 #40	9.2	$856
Green Lantern Vol. 2 #40	9.0	$355
Green Lantern Vol. 2 #77	9.6	$441
Green Lantern Vol. 2 #89	9.6	$230
House Of Secrets #1	7.5	$525
Human Torch #26	4.5	$256
Human Torch #29	7.5	$462
Incredible Hulk #1	2.5	$960
Incredible Hulk #1	1.8	$644
Incredible Hulk #2	5.0	$270
Incredible Hulk #4	7.5	$661
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Incredible Hulk #102	9.6	$910
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Incredible Hulk #181	9.2	$1,425
Incredible Hulk #181	9.2	$1,225
Incredible Hulk #181	9.0	$937
Incredible Hulk #181	9.0	$870
Incredible Hulk #181	8.5	$800
Incredible Hulk #181	8.5	$794
Incredible Hulk #181	8.5	$698
Incredible Hulk #181	8.0	$651
Incredible Hulk #181	8.0	$522
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Incredible Hulk #181	7.5	$525
Incredible Hulk #181	7.5	$515
Incredible Hulk #181	5.5	$257
Incredible Hulk #181	5.0	$305
Incredible Hulk #181	4.5	$250
Incredible Hulk #181	3.5	$376
Incredible Hulk #182	9.4	$357
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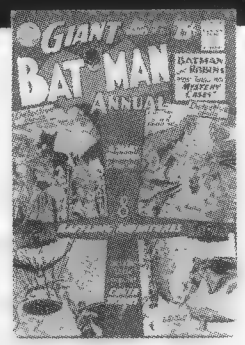

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New Adventure Comics #16	3.0	$380
Nick Fury #1	9.4	$308
Phantom Lady #15	7.5	$479
Phantom Stranger #4	6.5	$236
Planet Comics #7	8.0	$375
Planet Comics #30	8.0	$650
Planet Comics #68	7.5	$220
Power Comics #3	3.5	$252
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Rangers Comics #6	7.5	$225
Rangers Comics #8	8.0	$300
Sea Devils #1	8.0	$379
Shock SuspenStories #1	8.5	$600
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Showcase #14	4.0	$420
Showcase #22	2.0	$300
Silver Surfer #1	9.4	$1,000
Silver Surfer #1	9.0	$414
Silver Surfer #1	7.0	$241
Space Ghost #1	9.2	$425
Spec. Marvel Edition #15	9.6	$342
Spec. Marvel Edition #15	9.6	$265
Startling Comics #40	9.0	$460
Startling Comics #46	5.0	$218
Startling Comics #51	7.0	$250
Strange Adventures #1	6.5	$659
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Strange Tales #102	8.5	$297
Strange Tales #102	8.0	$239
Strange Tales #122	9.4	$349
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Sub-Mariner Comics #5	5.5	$356
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Superman #2	3.5	$2,126
Superman #14	3.5	$594
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Superman #85	7.5	$325
Superman #87	7.5	$450
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Tales Of Suspense #27	8.0	$220
Tales Of Suspense #39	5.5	$500
Tales Of Suspense #41	8.0	$460
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Tales To Astonish #46	9.2	$406
Tales To Astonish #47	9.4	$688
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Tales To Astonish #49	9.2	$300
Tales To Astonish #93	9.2	$273
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Thor #151	9.6	$308
Thor #182	9.8	$213
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Ult. Spider-Man (White) #1	9.8	$510
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Uncanny X-Men #94	8.5	$421
Uncanny X-Men #94	8.5	$355
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Human Torch #29

All-Flash Spring 1945 No. 18 DC Comics. Cover artist Martin Nodell, creator of Green Lantern. Some slight (almost not noticeable) wear along spine. Fold over lines top right & lower right hand of front cover. Folds not too apparent on front cover but more obvious on inside front cover. The cover retains some of it's original gloss. Interior pages are yellow to tanning edges. There's a spine roll apparent only to the back cover area and it is very even down the book's side edge. No missing pieces on both front & back covers and all pages are present. Overall Very Good + $225.00 plus $7.00 which includes insurance. Owl 6

All-Flash #18

email: zufham@aol.com

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Trader Tips

The Trader ads in CBG are an easy and economical way to advertise. Simply design your ad in a space that is 8½" wide by 8½" high and send it along with payment ($48.00 per Trader space) to:

COMICS BUYER'S GUIDE
Advertising Department
700 E. State Street
Iola, WI 54990-0001

We'll reduce your ad to the proper size and place it in the issue(s) you request. If no specific issue(s) is requested, we'll run your ad in the next available issue.

Keep in mind that CBG does not typeset, screen photos, add logos, artwork or symbols to Trader ads. The better your ad looks when you send it to us, the better it will look when it is reduced and published in CBG.

COMICS LISTED - OFFER ME BY MAIL ONLY.

HAWKMAN 60's Complete-NM ATOM 60s Complete Set NM
BUGS BUNNY ALL PICTURE Comics. 1941 NICE (3½ by 8½) HC
Adv. of MICKEY MOUSE BK I 1931 Complete, FLAT-WHITE PAGES
SAD SACK BIO (HC) 5½ by 7½ WHITE PAGES, 1944
WHAMO - GIANT COMIC #1 VERY NICE - FLAT.
JONNY QUEST #1 (GK) NM-M ASTRO BOY #1 (GK) NM-M.
MANY DC, MARVELS, and OTHERS NM (Let me know what your AFTER).

ROGER REIGSTAD - 321 NW 13th ST., WILLMAR, MN. 56201

MAKE OFFER - DO NOT SEND MONEY.

TRADERS

Trader ads are available for $48.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size.

NATIONAL LAMPOON AND MAD MAGAZINES 4 SALE

ISSUE	GRADE	PRICE	NOTES
8/76	M	$4.50	
10/76	M	$4.50	
11/76	M	$4.50	
12/76	M	$4.50	
1/77	L	$2.00	coverless
2/77	M	$4.00	A
3/77	M	$4.00	A
4/77	M	$4.50	A
5/77	M	$4.00	A
6/77	M	$4.00	DATE STAMP
7/77	M	$4.00	DATE STAMP
8/77	M	$4.50	
9/77	M	$4.50	
10/77	M	$4.00	A
11/77	M	$4.00	A
12/77	M	$4.00	A
1/78	M	$4.00	A
2/78	M	$4.00	A
3/78	H	$6.00	
4/78	M	$4.00	A
5/78	M	$4.00	A

MAD

ISSUE	GRADE	PRICE	NOTES
183	L	$1.00	
198	M	$3.00	
206	L	$1.00	
207	M	$3.00	
209	L	$1.00	
210	M	$3.00	
211-212	H	$5.00 ea	
213	M	$3.00	
214-215	H	$5.00 ea	
216-221	M	$3.00 ea.	
222-224	H	$5.00 ea.	
225	M	$3.00	
226-229	H	$5.00 ea.	
230-231	M	$3.00 ea.	
232	H	$5.00	
234	L	$1.00	COVERLESS
235	H	$5.00	
236	L	$1.00	COVERLESS
238-239, 245, 247-254,			
256-257, 259	H	$5.00 ea.	
260	M	$3.00	
261-262, 265-266	H	$5.00 ea.	

NO PREMIUMS IN MADS 5, 8, 20, 23, 25-27, 31, 35, 39

MAD SUPER SPECIALS 30, 36 L $1.00 ea.; 23-25, 27, 28, 38-32, 35, 39 - M $4.00 ea.; 38, 41 - 50 H $6.00 ea.

39 - loose stickers - $5.00

POSTAGE: 1-5 = $5.00 6-10 = $7.00 10+ CALL

JAY HADLEY
21319 TOWN LAKES DR.
#12-36
BOCARATON, FL. 33486
561-367-0197
CALL WITH ?'S, FOR POSTAGE, TO RESERVE, OR TO MAKE A DEAL

GRADING
A - ADDRESS LABEL
L - Low - (P-G+)
M - Med. - (VG-F)
H - High - (F+)

CHEAP SEX FOR SALE!!!

PLAYBOY

- 9/81 - UG - poster loose - $2.50
- 1/82 - G - $2.00
- 2/82 - F - $3.00
- 4/82 - UG - $2.50
- 7/82 - G - $2.00
- 8/82 - UG - $2.50
- 9/82 - F - $3.00
- 10/82 - UG - $2.50
- 3/83 - G - $2.00
- 3/83 - F - $3.00
- 4/83 - UG - $2.50
- 7/83 - F - $3.00
- 8/83 - UG - $2.50
- 10/83 - F - $3.00
- 2/85 - UG - $2.50
- 4/85 - UF - $3.50
- 5/85 - G - poster loose - $2.00
- 6/85 - UG - $2.50
- 7/85 - UG - $2.50
- 8/85 - UG - $2.50
- 9/85 - UG - $2.50
- 10/85 - F - $3.00
- 12/85 - F - $3.00
- 1/86 - UG - $2.50
- 3/86 - F - $3.00
- 7/86 - UG - $2.50
- 8/86 - UG - $2.50
- 10/86 - UF - $3.50
- 6/87 - UG - $2.50
- 10/87 - F - $3.00
- 7/87 - F - $3.00
- 10/96 - NM - $4.00

POSTAGE: PLAYBOY - 1-4 - $5.00, 5+ CALL; C. SLEUTH - 1-4 - $5.00, 5+ $7.00

CALL FOR QUESTIONS, POSTAGE, TO RESERVE ISSUES OR TO MAKE A BULK DEAL: 561-367-0197

MUST BE 21+ TO ORDER
AGE STATEMENT WITH ORDER PLEASE

JAY HADLEY
21319 TOWN LAKES DRIVE - #1236
BOCA RATON, FLORIDA 33486

CELEBRITY SLEUTH -

- 5/86 - Royalty - Diana, Fergie - UF - $8.00
- 7/86 - Flashers - C. Crawford, D. Moore, Whitney Houston, Madonna - F - $7.00
- 8/86 - Athletes - Tonya Harding, Tennis, Wrestling Women - G - one inch spine split - $5.00
- 8/86 - Young - S. Bullock, C. Diaz, Milla J., D. Plato - NM - $10.00
- 9/86 - Scandals - D. Rice, M. Maples, Tai Collins - NM - $10.00
- 10/86 - Sci-fi - G. Anderson, K. Mulgrew, F. Jensen - NM - $10
- 11/86 - Athletes - Cynthia Rothrock, Bodybuilders - NM - $10
- 1/88 - Young - S. Bullock, Neve Campbell, Claire Danes - NM - $10

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The #1 web site for buying and selling Golden & Silver Age comic books and original art on the internet. ComicLink has a strong network of buyers and sellers of key and high-grade Golden Age, Silver Age and CGC graded comic books. Put ComicLink to work for you! See the web site or contact us for further details.

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I need these fanzines/tabloids/programs/undergrounds:

Comic Crusader 10
Deathrealm 31
Denver Free Press 3
Douglas Comix
Goodies Fun Book(UK Cadbury premium)
Gothic Blimp Works 1,2,6,8
Mid-America Con Program Book 1972
Modern Collectors Review(MCR) 4
Multicon Program Book 1970
Photon 18
Tom Veitch Magazine(any)
Yarrowstalks 3
Zodiac Mindwarp 1967

Prefer Fair to Very Good condition, lower OK if readable and intact.

Mark Drummond
1302 North 49th Street, Apt. 10
Omaha, NE 68132
402-553-5804 after 7 pm
Mark@mortgageloansofamerica.com

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VINTAGE

DISNEY COLLECTIBLE BOOKS

Walt Disney's ALICE IN WONDERLAND PUNCHOUT BOOK (Whitman #2194, 1950s) "5 colorful authentic scenes from the motion picture"; Very good condition but most of the figures are punched out; as is $20

THE BIG BAD WOLF AND LITTLE RED RIDING HOOD from the Walt Disney Silly Symphony, illustrated in color (Blue Ribbon Books, 1934) HC, 64 pgs, spine missing o/w VG cond; a hard book to find in any cond., as is $60

BAMBI CHILDREN'S ALBUM- simple arrangements of songs from the film (Campbell, Connelly & Co, 1947) "Drawings by Walt Disney"; 24 pages, full page illustrations every other page, fine cond $20

THE STORY OF TIMOTHY'S MOUSE- How Timothy built the best poddible house for a mouse (Garden City Publish ng, 1941) HC, no d/j (?), fine cond. Dumbo app; hard to find $25

Walt Disney's POOR PLUTO (Whitman 1948) #845, 96 pgs, b&w&red ill., color painted boards with cloth backstrip, **First Edition**, minor surface loss on backboard, no inside marks, bright cover, tight bndng, inside pages fine $40

Walt Disney's STORY OF MICKEY MOUSE (Whitman #1066, 1938) 94 pgs, color cardboard cover; VG cond, first 9 pgs are colored with crayons $30

MOTHER PLUTO (Whitman #1058, (C) 1939) color cardboard cover, 64 pgs, b&w ill; VG cond but all illustrations have been colored with crayons, mostly nice $18

Walt Disney's Famous SEVEN DWARFS "An authorized story of the Walt Disney characters" (Whitman #944, no date, 1938?) Linen-like, 20 pgs, fine cond, last pg has a water stain at BRHC $80

OTHER VINTAGE COMIC-RELATED PAPER COLLECTIBLES

DOTTY DARLING & THE KEWPIES verse and pictures by Rose O'Neill; orng pg from the Woman's Home Companion for Nov 1910, Thanksgiving-themed story Fine condition $10

THE KEWPIES & FATHER DARLING verses and pictures by Rose O'Neill; orng pg from Woman's Home Companion, Apr 1913, fine cond $10

THE KEWPIES AND THE WEALTHY CHILD verses and pictures by Rose O'Neill orng pg from Woman's Home Companion, Sept 1913, fine cond $10

WIMPY TRICKS POPEYE AND ROUGH-HOUSE by **Segar, based on the famous comic strip Thimble Theatre** (Whitman #884, (c)1937) cardboard cover, full color illustrations, rare Popeye book; fine condition $90

MISCELLANEOUS 1940s-1950s COMIC BOOKS

Leading Comics 24 VG, light stain 1"x2" off right edge, Doodles Duck by Post $20
Famous Funnies 37 good, rp wr, 2 cftn $35
Flippity & Flop 30 gvg, sm pc msg top $10
Whiz 154 coverless, OPG classifics as scarce; 1st Dr. Death story $10
Dick Tracy 56 vg $15
Vic Torry and his Flying Saucer nn ¾ cover; photo/painted-c, Powell art $30
Tex Morgan 2 good, staple t&wr, pencil name at URHC; Tex Taylor app $18
Ace Comics 102 vg, pencil name at logo $18
Magic Comics 6 fr-g, 1"x1 ¾" pc msg off spine on back cover $30
Zoo Funnies 3 fair, cover wear $3
4 fair, lvy tp wr $3
Donald Duck 48 g, 56 g- $4 @
Mickey Mouse 61 VG $4
Uncle Scrooge 20 g $14
Walt Disney's Comics & Stories 205 g $3
214 good+ $3
233 vg $6
Tom and Jerry 170 vg $3

DELL Giants

Tom & Jerry Summer Fun 4 fair, ¾ cov $3
Donald and Mickey in Disneyland 1 fair, creased cover, bot ½ sp mag $5
Tom & Jerry's Back to School 1 gvg $12
Walt Disney's Sleeping Beauty 1 good, some wr at sp & rt edge $22
Tarzan's Jungle Annual 6 good, bot 1/3 sp is split; Marsh, Manning-art $7
Donald Duck Beach Party 4 vg $15

COLLECTIBLE BOOKS WITH ILLUSTRATION ART

JUDY- A Story of Divine Corners by Faith Baldwin, ill by Rob Beebe (Junior Literary Guild, 1930) HC, d/j mag; VG $5
SON OF THE WIND by Lucia Chamberlain with ill by Herman Pfeifer (Grosset & Dunlap, 1910) HC, d/j mag; VG $5
ROY BLAKELEY His Story by Percy Keese Fitzhugh, ill by Howard L Hastings, publ with the approval of The Boy Scouts of America (Grosset & Dunlap, 1920) HC, d/j mag; VG $5
IN THE PALACE OF THE KING- A Love Story of Old Madrid by F Marion Crawford (The Macmillan Co, 1901) HC, d/j mag, VG $5
CHICOT THE JESTER by Alexandre Dumas (La Dame de Monsoreau) (A L Burt, nd) 1900s; HC, d/j mag, VG $5
BOOKS ON THE MOVIES AND ITS STARS
The Pictorial Treasury of Film Stars- ELIZABETH TAYLOR by Foster Hirsch (Galahad, 1973) HC, 156 pgs, with d/j; fine cond $6
The Movie Treasury THRILLER MOVIES Classic films of suspense and mystery by Lawrence Hammond (Derbi books, 1975) SC, 160 pgs, incl chapters covering Hitchcock, Welles, and Kubrick, fine cond $6
Screen Greats Vol V LEGENDAY LADIES (Starlog, 1981) SC, 82 pgs; F $3
THE 100 GREATEST MOVIE STARS *Entertainment Weekly Special Issue Fall 1996 $25 NEW* $3

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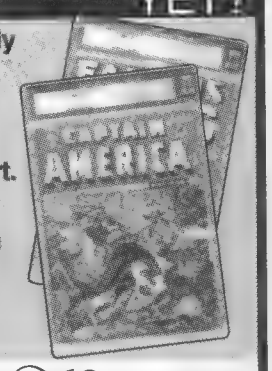

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Lon Allen at 214-252-4261

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ACTION COMICS	15	VG/VG+[ST]	$1,289	CAPTAIN AMERICA	39	VG/VG+[ST]	$844
ACTION COMICS	18	VG+[ST]	$819	CAPTAIN AMERICA	47	VG/VG+[SR]	$457
ACTION COMICS	20	VG/VG+[ST]	$989	CAPTAIN AMERICA	71	VG-	$544
ALL STAR COMICS	9	VG[SR]	$599	CLASSIC COMICS	7	VF/VF+	$893
ALL STAR COMICS	13	G+/VG[R]	$299	CLASSIC COMICS	8	G[R]	$149
ALL STAR COMICS	19	VG/VG+	$450	CLASSIC COMICS	14	G/G+[R]	$229
ALL STAR COMICS	23	VG+	$390	CLASSIC COMICS	21	G+/VG	$189
ALL STAR COMICS	24	G+/VG	$289	CLASSIC COMICS	26	VF/VF+	$1,112
AVENGERS COMICS	12	VF/VF+	$179	DAREDEVIL COMICS[1964]	1	G+[ST]	$279
AVENGERS COMICS	13	VF/NM	$219	DAREDEVIL COMICS[1964]	2	VG+	$119
AVENGERS COMICS	15	VF/VF+	$179	DAREDEVIL COMICS[1964]	3	FN+/VF	$249
AVENGERS COMICS	18	VF/VF+	$139	DAREDEVIL COMICS[1964]	5	VF	$239
AVENGERS COMICS	57	VF/VF+	$102	DAREDEVIL COMICS[1964]	6	VF	$123
BATMAN COMICS	9	VG[ST]	$699	DETECTIVE COMICS	19	VG/VG+[SR]	$1,289
BATMAN COMICS	18	VG+[ST]	$781	DETECTIVE COMICS	28	VG[SR]	$854
BATMAN COMICS	23	VG-	$479	DETECTIVE COMICS	36	VG[SR]	$1,279
BATMAN COMICS	25	VG	$479	DETECTIVE COMICS	39	VG+[R]	$1,289
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*(From CBG Reader Survey.)

Shannon Piotrowski (715) 445-4612 ext. 232
Kathleen McCormick (715) 445-4612 ext. 792
Norma Jean Fochs (715) 445-4612 ext. 781

J's COLLECTORS WORLD PRESENTS THE ST. LOUIS

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1 PM
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COMICS SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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Lee's Comics
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CONNECTICUT

Legends of Superheros
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203-756-2440 • FAX: 203-757-1909
Web site: www.legendsofsuperheros.com
E-mail: Legends@legendsofsuperheros.com
We put customer service first.

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860-443-2004 • FAX: 860-444-6826
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E-mail: sarge@sarges-online.com
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Web site: www.acomics.com
E-mail: ATLAS@CHICAGONET.NET
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Keiths Komix Inc.
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Schaumburg, IL 60193
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Info@tomorrowisyesterday.com
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Great Escape, The
(Formerly Pac-Rat's Inc.)
Greenwood Square Shopping Center
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Widest selection of comics within 50 miles. Open every day.

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MICHIGAN

Amazing Book Store, Inc.
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Flint, MI 48506
810-736-3025
Comics new & back issues, comic supplies. Mail orders available.

Comics Archives Inc.
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Redford, MI 48239
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Web site: www.silvercactuscomics.com
E-mail: bestcactus@aol.com
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Silver Cactus Comics
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Las Vegas, NV 89130
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E-mail: bestcactus@aol.com
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E-mail: stormwatchcomics@aol.com
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Kenilworth, NJ 07033
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E-mail: wildpigcomix@nac.net
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Ignore anomalies?

You'll find your butt bitten

By **Chuck Rozanski**

Anomalies. I dislike anomalies. In my professional experience, ignoring anomalies is a good way to get bitten in the butt. I have found that, by focusing on anomalies the minute they occur, I can avoid a great many problems in the future. This results from the fact that most seemingly random and unrelated events are frequently a part of a process that is occurring all the time, a process that you're simply not yet aware of. Unless you quickly figure out what is going on, you can be badly burned. As an example, two of the largest cases of documented theft that I ever experienced had any number of clues that preceded their ultimate discovery. By ignoring those seemingly unimportant little weird events, I ended up losing about $75,000 each time. Never, ever, ignore anomalies.

While anomalies can cost you money, they can also *make* you money. I earn my living by selling hundreds of thousands of back-issue comics each year, most of which have a retail price of under $10. To facilitate my pricing structure on these issues, I have had to devise my own system of pricing algorithms, which focus primarily on the velocity of demand for any given title. If a title (or selected issues within a title) is selling quickly, we raise the price. But if inventory starts to accumulate on any given issue beyond our expectations for one year's demand, we automatically lower the price. With hundreds of thousands of units flowing in and out of our system in any given year, we have actually managed to bring some measure of quantifiable demand function into an otherwise chaotic market for lower-priced back issues.

Where anomalies come into play is that we watch very carefully for issues that spike suddenly or for which overall demand continues to be strong, regardless of *how* high we raise the price. When I go to conventions on buying trips, my primary focus is to track down issues where our systems are revealing consumer demand that is hidden from the rest of the comics world. While this may seem odd, I most frequently find those books intermingled with completely worthless issues in other dealers' bargain boxes. That's why, when I go to conventions, you will most frequently see me standing for hours at the bargain boxes, picking selected issues I know we need for our online customers. Frankly, that's how I earn my living.

The reason I can succeed in my niche in the comics business is that I live in the chaotic zone. While *The Official Overstreet Comic Book Price Guide* does a commendable job of pricing back-issue comics printed from 1933 to1985, it fails miserably at pricing comic books of more recent vintage. Part of the origin of this deficiency results from the great price-guide wars of 1985-1995. During that time, *Wizard* magazine became ascendent in the comics world, at least in part by providing far more up-to-date monthly information on trends in demand for recent back issues than Overstreet could ever provide with his annual book. Overstreet tried to compensate with a periodical that was supposed to update prices on recent back issues, but that actually aggravated the problem, as a pricing war began between *Overstreet*, *Wizard*, and *Comics Values Monthly*. Each magazine sought to identify back-issue price trends *first*, which is a great deal of what led to the boom in prices in Valiant and Image back issues.

As I mentioned a couple of issues ago, Bob Overstreet is very conservative. He is also an old-time comics fan, greatly preferring comics from the 1950s over comics from the present. I believe that it embarrassed him a great deal, when the staff of his magazine went along with some of the wacky pricing that occurred on Image and Valiant back issues during the early 1990s, only to have to reverse those prices when the speculative bubble burst. Bob does not like to lower prices. He wants a stable back-issue market that grows at a nice, steady pace over the years, with no reversals. The only way to accomplish that within the volatile new-comics area is by simply ignoring most pricing trends on new comics and listing most recent comics at cover price. While that is a nice, safe policy, it means that his price guide is worthless for comics printed after 1990. It is getting better each year as a bibliographic tool for recent comics, but the prices he lists are specious.

For what it's worth, there is currently no real monthly price guide for comics from 1985 to 2003. *Wizard* still gives it a good try but it simply can no longer afford the staff to research and update its overall prices on a regular basis. *Wizard*'s old method was to survey comics retail stores on a monthly basis and then compile the accumulated store reports. That doesn't work too well, however, when many stores have dropped back issues entirely, while others are so pressed for cash that they're dumping all their older books at $1 each.

The real market for recent back issues these days is either online or at the dozens of regional comics conventions. In both those places, you will find a number of dealers who have begun to specialize in serving the needs of fans who cannot easily find recent back issues. If *Wizard* could just afford to send its staff out to survey the dealers at these shows, I think they would be amazed at how strong the demand is these days for recent back issues. In reality, I find that the current market for recent back issues is far stronger than it ever was during the "boom" years.

With current print runs on color comics sometimes dipping below 20,000 copies per issue, finding a specific back issue of recent vintage can be difficult. That is why prices on many popular recent back issues have begun to climb to $10+, with no slackening of demand. This is a market that is incredibly strong that Bob Overstreet completely ignores. If I were to point out one major criticism of the *2003 Official Overstreet Comic Book Price Guide*, pricing on recent back issue comics would easily top the list.

To be continued...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

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6. *Strange Adventures* #99 in VG	$60.48
7. *X-Men* Vol. 1 #52 in VG	$56.25
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4. *Avengers* Vol. 1 #100 in FN	$87.50
5. *Frontline Combat Slipcase Set* in NM	$75.60
6. *Marvel Masterworks* #3 (X-Men) in NM	$70.00
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9. *Elektra* #1 (2001, DF signed) in NM	$60.00
10. *Vampirella* #45 in VF	$56.85

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4. *Marvel Masterworks: Hulk* (new edition)
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Jun 6-8 CA, Vallejo. Comic Book & Collectibles Show, Solano Cty. Fairgrounds. I-80 & Hwy. 37, SH: Fri. 3pm-8pm, Sat. 9am-7pm, Sun. 9am-5pm, T: 200, F: $150.-$160., A: $5. West Coast Promos., Dave Ladner, PH: 707-217-1492 or 678-6778.

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Jun 8 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Jun 8 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

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Jun 28-29 CA, Modesto. Sports Cards & Collectible Show, Vintage Faire Mall. Beckwith & Standiford off Hwy. 99, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $125. for 1 or 2, $105. for 3 or more, A: free. CA Sports Card Show, PO Box 992296, Redding, CA 96099. PH: 530-241-4063 FAX: 530-241-6324.

Jul 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 5-6 CA, Los Angeles. Monsters Among Us 4, Radisson Hotel LAX. 6225 W. Century Blvd., SH: Sat. 11am-6pm, Sun., 11am-5pm, A: $15., under 12 free. PH: 734-242-6885.

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CONNECTICUT

Jun 13-15 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Jul 11-13 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Jun 22 DE, Newark. Comic Book, Sports Card & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10:30am-3:30pm, A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

WASHINGTON D.C.

Jul 20 DC, Washington. ComiCon, Doubletree Hotel. 7801 Leesburg Pike, SH: 10am-4pm, T: 50-6', F: $95., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

FLORIDA

Jun 8 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel Tampa Westshore. 4500 W. Cypress St., SH: 10am-5pm, T: 80, F: $60., A: $3., ages 10 & under free. Tim Gordon, 6807 George M. Lynch Dr. N., Saint Petersburg, FL 33702. PH: 727-522-9032.

Jun 21 FL, Fort Lauderdale. South FL Weekend Summer Con, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-579-7398 or 224-1162.

ILLINOIS

Jun 8 IL, Summit. Comic Book Show, American Legion Hall. 6050 S. Harlem Ave., SH: 9am-3pm, T: 40-8', F: $25., A: $2., $1. with ad. Paul, PH: 708-430-8107.

Jun 15 IL, Peoria. Comic Book Convention, Best Western Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 29 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 29 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Jul 13 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jul 27 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jun 29 IN, Indianapolis. Comic Book & Toy Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 65-6', F: $70. for 1, $140. for 3, A: $4. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Jul 19-20 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Guipa, PH: 219-389-9962.

Jul 24-27 2003 IN, Indianapolis. Gen Con Game Fair, Convention Ctr. PH: 800-529-EXPO (3976).

IOWA

Jun 21 IA, Council Bluffs. 1st Greater Omaha Comic Conv., Best Western Crossroads. 2216 27th Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 22 IA, Des Moines. Comic Book I-Con 2003, State Fairgrounds-Walnut Ctr. Bldg. SH: 10am-5pm, T: 32-8', F: $60. before Mar. 15, $75. after, A: $4. Mark Wilke-Metz, 3420 Cottage Grove, Des Moines, IA 50311. PH: 515-274-0925.or 490-2797.

Jul 27 IA, Des Moines. Comic Book Conv., Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Jul 26 KS, Shawnee. Comic Book Convention, Park Lanes Family Fun Ctr. 7701 Renner Rd., SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MARYLAND

Jun 21 MD, Kensington. Comic Book, Sports Cards Collectorama Show, Armory. I-495 exit 33, Connecticut Ave. to Kensington, L. at Knowles Ave., R. at Armory Ave., SH: 10am-4pm, T: 65-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Jul 6 MD, Baltimore. ComiCon, Holiday Inn Select N. (Timonium). I-83 ext 16A, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

MASSACHUSETTS

Jun 8 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

Jun 22 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Jun 4 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 6-8 MI, Roseville. Sports Card, Coins, Stamps & Coll. Show, Macomb Mall. Gratiot Masonic, 13.5 Mile Rd., SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 80, F: $80., A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jun 11 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 18 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 20-22 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jun 22 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jun 25 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 11-13 MI, Warren. Sports Card, Comic Book, Coin & Coll. Show, Universal Mall. 12 Mile & Dequindre, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 25, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jul 12 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jul 16 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 23 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 30 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MINNESOTA

Jun 29 MN, Saint Paul. Nostalgia Comic Books & Collectibles Show, Four Points Sheraton. 400 N. Hamline Ave., SH: 10am-4pm, T: 40, F: $70., A: $3. Joel Thingvall, 300 E. 4th St. #315, St. Paul, MN 55101. PH: 651-644-9903.

MISSOURI

Jun 8 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Jun 14 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jul 20 MO, Saint Louis. Collectorsworld Comic Book Show, Holiday Inn. 10709 Watson Rd., SH: 10am-3:30pm, T: 45-8', F: $60., A: $4. Jerry Frandeka, PO Box 12234, St. Louis, MO 63157. PH: 314-865-0469 or 353-4653.

NEBRASKA

Jun 21 NE, Omaha. 1st Greater Omaha Comic Conv., Best Western Crossroads. 2216 27th Ave., Council Bluffs, IA, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

NEVADA

Jul 10-14 NV, Reno. RenoCon 2003, Club Cal-Neva Hotel & Casino. T: 20, F: $250. Alpha Omega Games, Bruce Perez, PO Box 50893, Sparks, NV 89435. PH: 775-338-5353.

NEW JERSEY

Jun 29 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jul 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Jul 18-20 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Jun 7 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Jun 22 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625

Jun 22 NY, New York City. MOCCA Art Festival, Puck Bldg. 293 Lafayette St. at Houston, SH: 11am-7pm, A: $5. MOCCA, Derek Mainhart, 32 Union Sq. E. Ste. 600, New York, NY 10003. PH: 212-254-3511.

Jun 28 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Jul 13 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jul 25-26 NY, New York City. Big Apple Comic Book, Art & Toy Show, St. Paul Church Auditorium. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-6pm, A: $6. PH: 718-326-2713 or 201-892-1212.

Jul 27 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

NORTH CAROLINA

Jun 13-15 NC, Charlotte. Heroes Convention, Conv. Ctr. 1957 E. 7th St.. PH: 701-375-7462.

Jul 12 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Jul 27 NC, Charlotte. ComiCon, Sheraton Four Points Hotel. 201 S. McDowell St., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

OHIO

Jun 8 OH, Cleveland. Comic Con, Knights Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-4pm, T: 32-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 22 OH, Columbus. ComiCon, Holiday Inn East. I-70 exit 107, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jul 13 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Jun 8 PA, Pittsburgh. ComiCon, Holiday Inn Greentree. 401 Holiday Dr., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jun 20-21 PA. Hershey. Comicon Comic Book & Toy Convention, Cocoaplex Cinema. 1150 Cocoa Ave., SH: Fri. 12noon-9pm, Sat. 10am-9pm, A: $5.25 before 6pm, $7.25 after 6pm, $4.75 srs. & under 12. Hershey Comicon, PO Box 855, Hanover, PA 17331. PH: 717-632-2878.

Jun 20-22 PA, Greensburg. Sports Card, Comic Book & Toy Show, Fairgrounds. I-70 E. to Rt. 30 E., T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

Jun 22 PA, Scranton. ComicCon, Clarion Hotel. 300 Meadow Ave., I-81 exit 184, SH: 10am-5pm, T: 40-8', F: $50., A: $3., 5 & under free. JODIA Promos., Joseph Figured, 81 Sunset Ln., Cogan Station, PA 17728. PH: 570-327-1486.

Jun 22 PA, Ellwood City. Dollarpalooza, NDC Warehouse. 516 Lawrence Ave., SH: 10am-5pm, T: 70, A: free. New Dimension Comics, 508 Lawrence Ave., Ellwood City, PA 16117. PH: 724-758-2324.

Jun 29 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. I-376 E. at Old Haymaker Rd. (Rt. 48), PA Tpke. at exit 6, t. 22 & Rt. 48, SH: 10am-3pm, T: 40-8', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 29 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Jul 4-6 PA, Washington. Sports Card, Comic Book & Toy Show, Fairgrounds. T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Wash-

ington, PA 15301. PH: 724-228-8392.

Jul 5 PA, Harrisburg. ComiCon, Holiday Inn Hotel & Conference Ctr. I-83 & PA Tpke., SH: 10am-4pm, T: 50-6', F: $75., A. $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

TEXAS

Jun 22 TX, Waco. Comic Book & Collectibles Show, Hilton Inn. 113 S. University Parks Dr., SH: 10am-5pm, T: 50-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-771-4238 or 760-8682.

Jun 28-29 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Jul 12-13 TX, Dallas. Big D Collectible Show, Mesquite Convention Ctr. Hwy. 635 & Military Pkwy., SH: Sat. 10am-5pm, Sun. 10am-3pm. Don Maris, Box 210367, Dallas, TX 75211. PH: 214-339-2935.

Jul 12-13 TX, Richardson. Dallas Comic Con & Toy Show, Civic Ctr. 411 W. Arapaho Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, T: 150. PH: 972-420-8639.

Jul 25-27 TX, Houston. Lone Star Shows. PH: 936-560-0372.

VIRGINIA

Jun 8 VA, Richmond. ComiCon, Sheraton West. 6624 W. Broad St., SH: 10am-4pm, T: 50-6', F: $75., A. $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jun 22 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Jun 29 VA, Roanoke. ComiCon, Holiday Inn Tanglewood. 4468 Starkey Rd. SW, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jul 27 2003 VA, Richmond. CCCC Summer Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

Convention Showcase

Showcase ads are available at $36.00 each. Typesetting, is included in the cost.

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Motor City Con attendance is stable

Novi, Mich., show has upbeat crowd, dealers

By **Nathan Melby**

The mood at the Motor City Comic Con was upbeat, as the show began May 16 at the Novi Expo Center in Novi, Mich., and continued through the weekend, as fans, collectors, dealers, and professionals came together for the annual event.

The show featured many media guests and plenty of comics publishers, with a large emphasis on independent publishers.

Fans could get sketches done by artist Billy Tucci (*Shi*) or get an autograph from *Bart Simpson Comics* writer Chris Yambar.

Plenty of celebrities signed autographs. They included Soupy Sales (*The Soupy Sales Show*), Patricia Tallman (*Babylon 5*, *Army of Darkness*), Levar Burton (*Star Trek: The Next Generation*, *Reading Rainbow*), and the ladies of *Evil Dead* (Ellen Sandweiss, Theresa Tilly, and Betsy Baker).

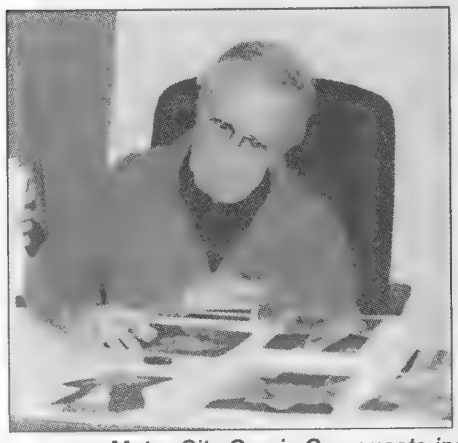
Convention Promoter Michael Goldman told ***CBG*** he estimated that attendance was stable from last year's event. "It may be up 1%," he said.

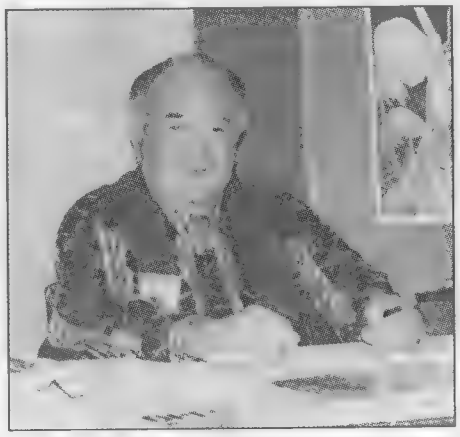
Several dealers reported a successful convention. For example, Mike DeCarl of Gold Coast Collectibles from Long Island told ***CBG***, "My sales were really up from last year." He specified he'd done especially well with comics in his dollar box.

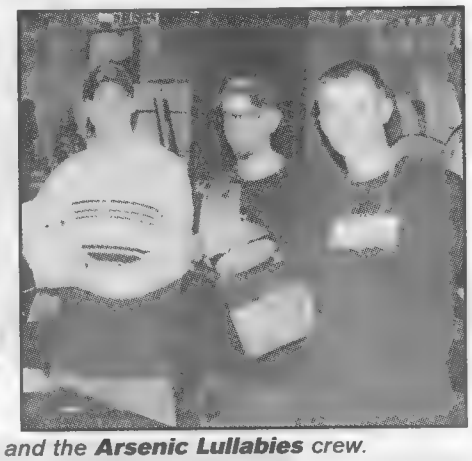
Hot titles for Keith Hughes of Comics, Cards, and Collectibles in Baltimore were *Spider-Man* and *X-Men* and related titles.

Rita Blitch and her son, Joe Mimm, make the trip every year from their store Magic of Collecting in Atlanta, Ga., for the show. "We *always* enjoy this show," Blitch told ***CBG***. "We are regulars here and we come every time. My son deals with the comics side, and I handle everything else, and the big products this year for us were *Yu-Gi-Oh!* and all different types of anime." Mimm said that he'd been unable to keep comics like *Batman*, *Y: The Last Man*, and *C.S.I. Crime Scene Investigation* in stock.

Motor City's fall convention will be held October 18-19. ✦







*Motor City Comic Con guests included (left to right): Soupy Sales, Al Feldstein, and the **Arsenic Lullabies** crew.*

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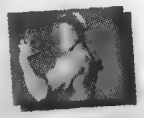

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TRADING FOR Supreme #44, #45; Demon Baby #3; Zendra Vol 2 #2; Agony Acres 3-5; Rocket Ranger #6; Xeno's Arrow book 2 1-8. Mark Klein, 147-09 78th Rd, Flushing, NY 11367.

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LARGE ORIGINAL art Spirit 3/05/52 pg 2. Signed by Eisner on bottom of page. Artist unknown, $500 OBO. Steve 530-842-5182.

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4128 Dark Horse, Wanted / For Sale
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It used to go past him all the time

Frickin' rassa frassin' *Rawhide Kid* ...

By **Peter David**

When I was a kid, I loved watching *The Lone Ranger*. My memories of the show's plots (such as they were) are vague at best. Mostly what I remember is simply the innocent enjoyment itself — and the visuals of The Lone Ranger and Tonto galloping across the plains.

Imagine my happiness in finding, in my local video store, an assortment of *Lone Ranger* DVDs at bargain-basement prices. The one I scooped up immediately was the one that contained the first couple of episodes. I knew I'd never seen those and didn't even know until I was older that The Ranger had any sort of origin. I just kind of figured he was always there doing his thing. I didn't know he was actually John Reid, one of a group of Texas Rangers who were wiped out in an ambush. That he was found, and his life saved, by Tonto, who intoned, "Other rangers all dead. You lone ranger now."

For that matter, I didn't know that his grand- or great-grand- or whatever nephew was Britt Reid, aka The Green Hornet. All I knew was: He was really cool, thundering around the plains in the black mask, dispensing justice and leaving behind him the perpetual question, "Who was that masked man?" which would become the definitive after-the-fact acknowledgment of a hero's heroics right up until it was supplanted by, "And I would have gotten away with it, if it weren't for those meddling kids."

So there we were, Kathleen and I, preparing to kick back and be carried into those thrilling days of yesteryear. In the very opening of the show, we see The Lone Ranger charge up on his horse, Silver, and the narrator tells us in an excited voice, "*Come with us now and meet the most fabulous character of the Old West!*"

And Kathleen and I instantly both turned to each other and said simultaneously, "*Ohhhh*, he's *faaaaabulous*!"

Well, y'know, heck. There's a brand new skew to The Lone Ranger that never occurred to me when I was a kid.

Not that there's anything wrong with The Ranger being faaaabulous, you understand. And it's not as if *Rawhide Kid* were the first comedic exploration of cowboy homosexual-heterosexual issues that I've ever seen. (That would be the underrated, hilarious *Rustler's Rhapsody*.) But it was the first to take certain aspects of a character that were simply a given when readers were kids and wind up having an impact, not only on that character, but all others who were similar to him. I mean, people talk about how *Watchmen* or *Dark Knight* had an impact on an entire genre. At the end of the day, though, super-heroes are still super-heroes. But films like *Rustler's Rhapsody* and comics like *Rawhide Kid* throw an entire genre into a different light that might have always been there and we, as kids, never noticed. It almost makes you wonder whether the adults who were producing the works were laughing up their sleeves at bits of business they were putting in that were gonna go right past the kiddies.

Certainly, that wouldn't have been unusual for me. As a kid, stuff went past me all the time. I never understood why my father would be laughing his butt off during *Batman*, while I thought it was a perfectly serious treatment of my favorite hero.

And then there were the older Bugs Bunny cartoons. There was "Long Haired Hare," wherein Bugs takes control of an orchestra by walking in with white tie and tails (but no pants, which no one remarks upon) and a white wig, and the stunned musicians whisper reverently, "Leopold!" I had no idea who "Leopold" was supposed to be. I was oblivious to the fact that Chuck Jones was sending up Leopold Stokowski, right down to the fact that Stokowski would conduct *sans* baton (although, presumably, he did wear pants).

"There's a brand new skew to The Lone Ranger that never occurred to me when I was a kid."

Or there was "A Hare Grows in Manhattan," the cartoon with more gags per minute that I didn't get than any other. Bugs, having run afoul of a tough dog gang, runs through The Stork Club to avoid capture. It's populated entirely by storks sitting at tables, having drinks. Which made some degree of sense to me. Having never heard of The Stork Club, I reasoned that, well, who *else* would be patronizing a place called The Stork Club? I didn't quite understand why it was obviously intended to be funny, though. At the climax of the cartoon, Bugs threatens to pummel the dogs with a large book. They take one look at it, grin in delight, and barrel away across the Brooklyn Bridge. The name of the tome? *A Tree Grows in Brooklyn*. As a kid I'd never heard of the book, didn't recognize the Brooklyn Bridge, didn't know that trees were hard to come by in downtown Manhattan, and didn't really think about what dogs did with trees or why they'd be (you should pardon the expression) relieved to find one.

Still ... discovering the roots of what *Rawhide Kid* was talking about in one of my beloved childhood TV shows ... well, it was kind of jarring.

I mentioned this on my website, and some of the replies were interesting. Lee Houston Jr. showed one of his favorite films — Danny Kaye's *Hans Christian Andersen* — to his nieces and nephews, aged 15 to 21. According to Houston, "I was asked if Andersen 'was secretly a closet pedophile!' I haven't been able to watch the movie again since."

Nat Gertler commented, "I haven't read the new *Rawhide Kid* comics. However, I did listen to the book-on-tape version of *Shane* recently, and let me tell you that for the first, oh, third of the book, there's an awful lot of suggestion that he is, well, fabulous. I mean, he shows up in slick and fancy duds and, as he comes into the young narrator's home, he plucks a feather and sticks it in his fancy hat. He has a 'special understanding' with the narrator's father ... and, when the narrator's mother wants to know about what the current fashions are in the city, he is able to discourse at length about the minutae of what the modern urban woman is wearing. And all the references to people who recognize just what kind of man he is. It really is an enjoyable book, arguably the definitive example of its form. But it took me a while to believe that the overtones were unintended."

And then there's this observation that almost, chillingly, seems to give support to Dr. Wertham, posted by "Chris": "It's funny, because I recently purchased the *DC Archives* of the first 20 issues of *Detective Comics* (Batman). Every scene with Bruce and Dick is increasingly more disturbing. Especially one where, after a solo adventure, Bruce chastises Dick by saying, 'Why you rascal, I should beat your hide for jumping on those men without me ...'"

Although probably the most intriguing discussion was speculation about the villains populating *G.I. Joe*. The interestingly named "Whelp" speculated:

"Really, the most homosexually oriented of all of the '80s cartoons was G.I. Joe. If you don't believe me, just look at what the characters wear.

"**Destro:** Tight black leather pants, an open leather vest with no shirt, and a silver face mask.

"**Dr. Mindbender:** Again, tight black leather pants. No shirt or vest. A mustache that only gay men and porn stars could get away with, and a *monocle*. A monocle, for God's sake!

"**Shipwreck:** A sailor suit, with the hat tipped to one side. His shirt was, of course, worn with only the bottom button fastened. Also, the parrot didn't exactly scream heterosexuality.

"**Serpentor:** Green-and-gold-sequined snake suit. Really, there's not much more telling than that.

"Also, if you get the chance, go back and watch the PSAs at the end of each episode (you know, the 'knowing is half the battle' ones). The Joes are always showing up in the most bizarre places. My personal favorites are the ones where they show up in the tree outside a kid's second-story bathroom and where the two kids are swimming in a pond when one of the Joes SCUBAs up from behind one of them. (What was he doing down there?)

"Also, any show with a character named Snowjob ..."

I wonder if the Joes and their villains had a "Don't ask, don't tell" policy. ✦

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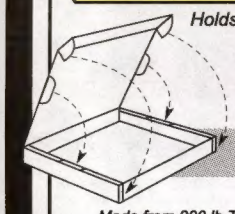

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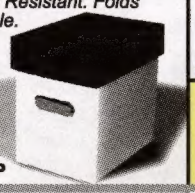

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	KAF40N	Superior	0.040	12.50	23.10	40.35	175.15	304.70
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.55	$ 6.50	$ 10.00	$ 35.20	$ 65.10
	KAF28R	Intermediate	0.028	7.15	12.80	20.00	80.65	142.20
	KAF40R	Superior	0.040	12.50	23.10	40.35	175.15	304.70
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 4.30	$ 6.75	$ 10.60	$ 42.90	$ 72.60
	KAF28DSA	Intermediate	0.028	8.60	13.65	21.10	85.75	150.65
	KAF40DSA	Superior	0.040	13.35	23.45	44.35	185.75	322.95
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.65	$ 7.15	$ 11.25	$ 45.10	$ 76.90
	KAF28GA	Intermediate	0.028	9.20	14.25	22.40	90.10	159.30
	KAF40GA	superior	0.040	14.40	26.05	45.40	196.90	342.40

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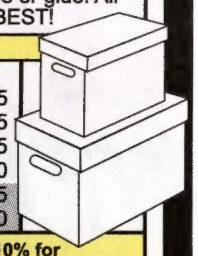
These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends with the handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3" Deep cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!



FOLD N' HOLD		MAGAZINE 9 x 11 1/2 x 15		LIFE MAGAZINE 11 1/2 x 14 3/4 x 15 3/4		COMPACT COMIC 7 3/4 x 11 x 15		LONG COMIC 7 3/4 x 11 x 26	
COMIC BOOK SPACERS 4 x 13 1/2 *(3 Strips per sheet)*		*Holds up to 150 magazines. Also use for Golden Age Cmic Books or folded One Sheets.*		*Holds 60-65 Life Magazines.*		*Holds up to 200 Comics.*		*Holds up to 300 Comics.*	
	5	$ 5.85	2	$ 14.00	2	$ 15.40	2	$ 11.40	2	$ 14.75
	10	9.35	5	32.15	5	33.45	5	25.50	5	32.15
	25	19.50	25	114.95	25	123.20	**Pcode**		**Pcode**	
	50	33.90	50	207.45	50	215.05	**XCC200**		**XLC300**	
	100	61.60	+ freight 100	304.95	+ freight 100	312.20	10	39.50	10	64.15
Pcode XSP413		**Pcode XMAG150**		**Pcode XLM60**		25	81.65	25	128.80
						+ freight 50	121.00	+ freight 50	171.25
						+ freight 100	217.80	+ freight 100	302.50

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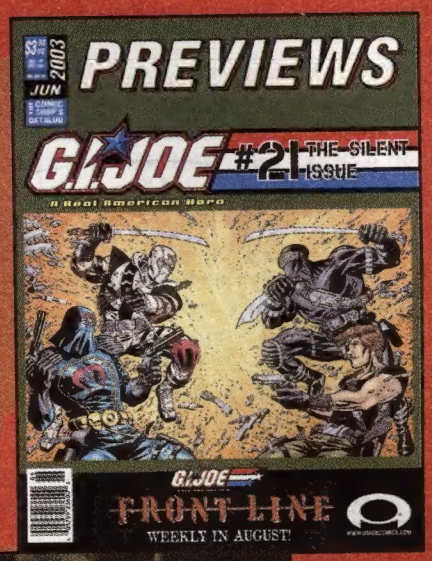
One-Stop Shopping

The June 2003 *PREVIEWS* has cool stuff that starts shipping in August!

On the front: Neil Gaiman and an all-star cast of top illustrators present **The Sandman: Endless Nights**, featuring stories starring The Sandmans siblings, The Endless! Cover by Dave McKean!

On the back: Image Comics is keeping mum about **G.I. Joe #21** (with interior art and cover by the legendary Joe art team of Mike Zeck and John Beatty), as Snake Eyes and Storm Shadow square off in an homage to the original Marvel run's "silent" issue!

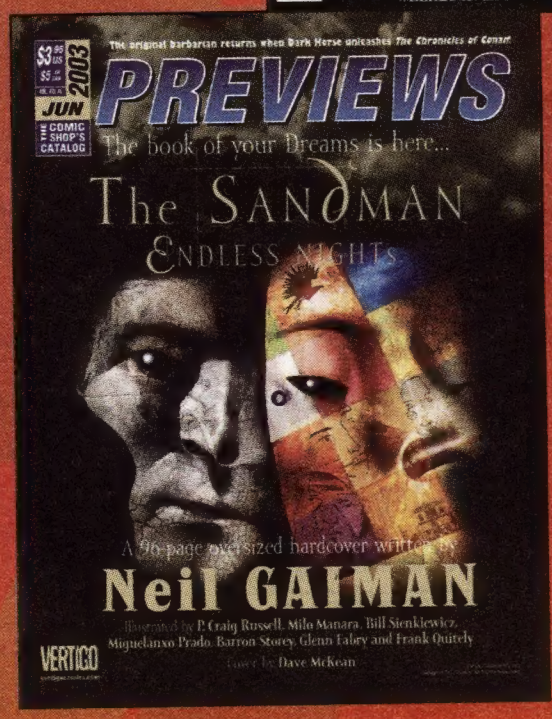


Plus:

- *Kaiju Beware!* Dark Horse Comics brings Japan's greatest hero to America with the debut of the electrifying 10-part, city-smashing, monster bashing series, **Ultraman Tiga**, by international superstars Tony Wong and Khoo Fuk Lung!
- *Enter Sandman!* Neil Gaiman returns for the comics event of the year! **The Sandman: Endless Nights** presents seven tales – one for each member of the Endless – that reveal strange and surprising truths about The Sandman and his uniquely dysfunctional family!
- *Like Father, Like Son!* Mark's dad is a hero… that means the apple doesn't fall far from the tree! Catch one of the best new series on the stands today, **Invincible Volume 1: Family Matters**, from writer Robert Kirkman, artist Cory Walker, and Image Comics!
- *Brave New World!* Writer J. Michael Straczynski and artist Gary Frank, the creative team behind *Midnight Nation*, join forces once again for **Supreme Power #1**, a brand-new vision of a world about to give birth to its first generation of superheroes!

And:

- Superstar artist Michael Turner and Eisner Award winning writer Jeph Loeb team up to bring you the premiere issue of Aspen Entertainment's **Soulfire**, a new kind of adventure series, where magic and mystery prevail, and the fate of the universe hangs by a thread!
- Relive the fun and excitement of the hit '80s video games by animator Don Bluth, when CG Entertainment brings **Dragon's Lair #1** and **Space Ace #1** to comic shops everywhere!
- *The Real American Heroes* and *The Robots in Disguise* face off in **Transformers/G.I. Joe #1** from Dreamwave Productions, the exciting crossover event set during WW2, in which an Axis/COBRA alliance wants to use the Decepticons to win the war!
- *As seen on Cartoon Network!* The media sensation that is **.Hack//** (Dot-Hack-Sign) is told in the first volume of the hit manga series by Tatsuya Hamazaki, as the story of a digital world within our own unfolds further! From TokyoPop!
- Horror manga master Junji Ito follows up his Eisner Award-nominated series *Uzumaki* with the nightmarish new series, **GYO**, in which horribly mutated sea life invades the land!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ENDLESS NIGHTS
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